

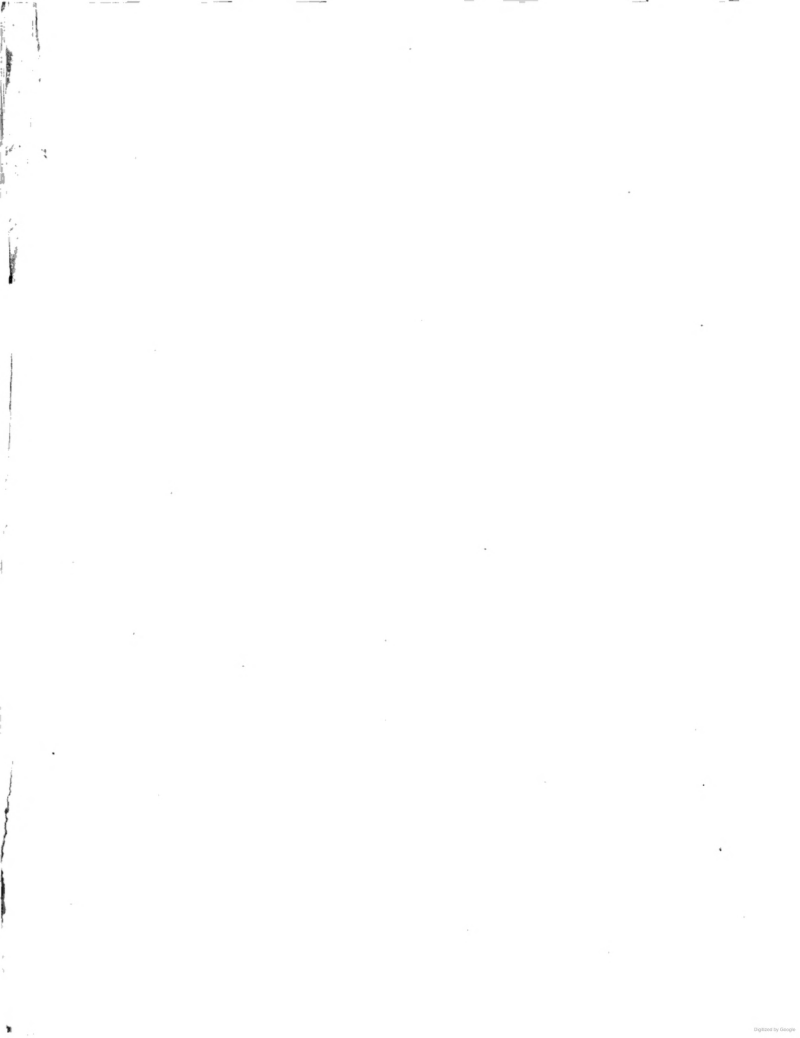
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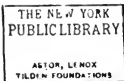


THE
HARMONICON.

1832.

PART THE FIRST,
CONTAINING
ESSAYS, CRITICISMS, BIOGRAPHY, FOREIGN REPORTS,
AND
MISCELLANEOUS CORRESPONDENCE.

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PART THE FIRST.

ESSAYS, CRITICISMS, AND MISCELLANIES.

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THE
HARMONICON.

1832.

MEMOIR OF JOHN BRAHAM, Esq.

⁴ *Non ce in Italia tenore come Braham* has been the frequent exclamation of foreigners, both professional and amateur, who have heard him either in the theatre or the concert-room; and certainly, unless Italy has produced singers far superior to any whom either the pursuit of fame or of gold have induced to visit our shores, they were right. We have heard with delight the manly voices of Tramezzani and Donzelli, but we remember Braham superior both in tone and compass to either. We have listened with admiration to the florid execution and finished taste of Garcia and to the volubility of Rubini, but having a vivid recollection of Braham, we had little new, and nothing superior to hear. 'Non ce che due cantanti nel mondo, Io è l'Inglese,' said the elder David, after hearing our countryman, then only one or two and twenty years of age, when he first appeared on the Italian stage at Florence. Mr. Braham, to this day, speaks of David as the most extraordinary singer the world has ever produced. Persons, however, who had an opportunity of hearing both in the zenith of their powers, felt no hesitation in conferring the palm on the Englishman. This celebrated singer was born in the year 1777; he received the first rudiments of his musical education from Leoni, at whose benefit, in the ninth or tenth year of his age, he made his first public appearance, and sang 'The Soldier tired.' When the well-known John Palmer opened the Royalty Theatre in 1787, Master Braham formed part of his corps, and performed in a burletta composed by Carter (the Author of 'Oh Naney,' 'Stand to your Guns', &c.), and entitled *The Birth-day, or the Arcadian Conquest*. The locale of his debut was not the most favourable to rising musical talent; neither the titled patron nor the accomplished virtuoso frequented the dramatic *ultima Thule* of Wellclose Square. Nevertheless, the fame of the wonderful boy who was singing at the Royalty, the astonishing pupil of Leoni, spread itself even into the western regions of dilettanteism, and drew many gentle auditors from their usual routine, to the humbler scene of his surprising efforts. About the period when young Braham's voice broke, his master Leoni was compelled, through pecuniary embarrassment, to quit England, and leave his pupil, already an orphan, entirely dependent upon his own resources, at a moment when the most valuable of those resources had, for a time at least, failed him. Fortune, however, soon raised him up patrons in the powerful and wealthy family of Goldsmid, under

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whose protection and auspices he acquired considerable practice as a teacher of the piano-forte.

But although the piano-forte became, for an interval, his immediate profession, the cultivation of the returning powers of his voice formed the great object of his hopes and his ambition. It was already settling into a tenor, remarkable alike for tone, flexibility, and compass; and he omitted no opportunity of polishing it by study, or of strengthening it by practice. In one of the many musical societies which he frequented, Braham became acquainted with Mr. Ashe, the celebrated flute-player, who, struck with the beauty of his voice, proposed to him an engagement for the following season at Bath, which was immediately and gladly accepted, and in 1794 he made his first appearance as a tenor singer at the Concerts in that city. In the conductor of these Concerts, Signor Rauzzini, the debutant found, ~~all that was~~ wanting to give high finish to a voice which nature had formed in one of her most prodigal moulds; an instructor to whom all the rules of art were familiar, and in whom all the delicacies of the highest refinement of that art were personified. In the debutant Signor Rauzzini recognized a pupil on whom it was a pleasure to lavish all the resources of which time and study, learning and taste, had rendered him master. To the last hour of his life Rauzzini boasted of his pupil Braham, and to the present moment the first tenor singer in England or Europe acknowledges his obligations to Rauzzini.

The fame of the new singer soon extended to London, where it was first carried by that celebrated musician and sagacious man, Salomon, who, from the moment he heard Braham at Bath, pronounced him to be the finest tenor singer in Europe*. In the spring of 1796 an engagement for a limited number of nights was offered to him by the managers of Drury Lane, and the genius of Storace expended its last efforts in the composition of the songs which were to exhibit the extent and variety of his powers. The early and lamented death of the composer delayed, for a short time, the production of his last opera, but the diffi-

* It was too much the fashion of the day to compare the new singer with a long-established and admirable performer, but who had formed his style in the ancient school. This was Harrison, the *chasteur* of whose manner was once so vehemently extolled in Salomon's presence, and the praise seemed to him to be so invidiously reiterated, that he exclaimed, 'I, too, like chasteurs, but nakedness is not always chastity.'

culties were at length overcome; the parts left unfinished were completed by Mr. Kelly, and on the 30th of April, 1796, *Mahmoud* was performed for the benefit of his widow and family; and Braham, then only nineteen years old, at once took the rank in which he has, during the thirty-five years that have since elapsed, never even had a competitor.

The score of *Mahmoud* having been destroyed in the fire which consumed Drury Lane Theatre, it has never been performed since the season in which it was originally brought out; it is consequently, although perhaps the best and certainly the most original, the least known of Storace's operas. The part written for Mr. Braham contained a bravura duet with Madame Storace, and three songs in three different styles; a ballad 'From Shades of Night;' a hunting cavatina, 'Though Pleasure swell the Jovial Cry;' and a bravura 'Let Glory's Clarion.' The two former have been often repeated by Mr. Braham, though not of late years; but the latter he has, we believe, never sung in public since 1796, and certainly no other singer but himself, that has been heard in England, could have attempted it. Its compass extends over seventeen notes, from *ab* to *a*, while the long divisions with which it abounds embrace every variety of difficulty within the power of the vocal organ. No one can examine this song without feeling astonishment that a youth of nineteen should have possessed a voice firm or extensive enough for its compass, or have acquired the volubility of execution necessary to triumph over its complicated difficulties. 'The invention of Storace,' says a writer in the *Quarterly Review of Music*, 'was exhausted in the search after such combinations of notes as should bring together all possible difficulties. Still, however, the fancy and the execution of the performer completely distinguished the labor, research, and contrivance of the composer.' Mr. Braham not only went through Storace's elaborate passages with a degree of force and facility, surpassing everything that had been before heard, but he superadded notes and embellishments, which at once established him in a rank preminent to all that contemporary judges had been accustomed to regard as the greatest and the best in the florid style.

Before the year of his debut had closed, Mr. Braham achieved another professional triumph of the highest class, in being engaged as a principal tenor at the Italian Opera; and here again it is impossible to repress a feeling of wonder at the talent and industry which qualified a young man, hardly twenty, to burst forth at once as leader in styles so different, and perform not only in his native, but in a foreign language. His first appearance on the Opera stage was on the 26th November, 1796, in the character of Azor in Gretry's Opera *Zemira e Azor*. He was highly applauded, and one of his airs encored: afterwards he performed with Banti in Sacchini's serious opera *Eurilla*, and continued to sing until the end of the season. In the same year he was engaged at the Oratorios, and established his reputation as a singer of sacred music by his delivery of that scene which, to this day, remains his *chef-d'œuvre*, 'Deeper and deeper still.'

Possessing such superior qualifications, both natural and acquired, Mr. Braham might have remained contentedly in his native country, certain of filling the very highest rank in his profession, secure of fame and fortune; but he thought, although his hearers perhaps did not, that there was still something more to be learned; that an attentive study of the best models which Italy afforded would increase his knowledge of the mechanical resources of his art, and

give a last finish to his style. Declining therefore, for the present, all further engagements in England, he embarked, in the autumn of 1797, for the continent, and proceeded, in the first instance, to Paris, not contemplating a stay of more than a week in that city: but some concerns which he gave (at the first of which Buonaparte and Josephine were present) turned out so successful and so lucrative, that he remained there eight months. A plan was organized for the performance of Italian operas, and a permanent engagement offered to Mr. Braham. Italy, however, was his object, and declining all overtures for remaining in Paris, he continued his journey southward, and in the autumn of 1798, appeared as *primo tenore*, at the Teatro Pergola in Florence, as Ulysses, in an opera of that name, composed by Basili; and as Orestes in *Le Furie d'Oreste* of Moneta.

For the succeeding carnival season Braham was engaged —on unheard of honour for an Englishman—to sing at the Scala (Milan), with his gifted countrywoman, the Billington. The opera in which they were to appear was composed by Nasolini, and entitled *Il Trionfo di Clelia*. The applause which Braham elicited during the rehearsals aroused the jealousy, not of Mrs. Billington, who was too secure of her own station to be jealous, and too liberally minded to be envious, but of M. Felissant, her husband; he intrigued with the composer, and induced him to omit a grand scena, which he had written for the tenor, in the second act. The secrets of a green-room are seldom well kept; still less where the concerns of the theatre form the engrossing subject of interest to a whole population. The unfair exclusion of Braham's song became known; the audience took up his quarrel; and, on the first representation, fairly hissed the new opera. The next day the *affiches* announced that the composer would forthwith complete his opera, and that the scena for Citizen Giovanni Braham would be composed with all possible speed. *The Triumph of Clelia* was hailed, on its second performance, with unanimous acclamations, and was indeed *Il Trionfo di Braham*. The conduct of Mrs. Billington, however, at the rehearsals had given umbrage to her countryman, who determined on taking a musical revenge; a revenge at the same time that perhaps no one but himself could have accomplished. Mrs. Billington's habit was to study all her *riformamenti*, which, when once selected, she seldom or never changed, and to rehearse her songs with full voice, and all her ornaments and cadences, at length. Braham, whose entrée and first air preceded that of the Billington, listened to her roudales at rehearsal, learned them perfectly by heart, and remorselessly appropriated all her well studied graces to the adorning his own song. M. Felissant hardly knew whether to be most astonished at the talent which *could*, or the audacity which *dared*, thus compete with his wife; he threatened mortal vengeance. Mrs. Billington, influenced probably by him, refused, in the next opera, to sing a duet with Braham; but her good sense, or her innate good nature, finally overcame her anger, and the two great English singers became excellent friends.

Rome and Naples now contended for the English tenor; but Mr. Braham's success at Milan led to a renewed engagement there for the following year; and when he left the capital of northern Italy he proceeded to Genoa, where he devoted much time to the study of composition, under the able instructions of the *Maestro Isola*, and had an opportunity of singing with the celebrated *Musico*, Marchesi. From Genoa he returned to Milan, and went thence, in 1799, to Venice.

At Venice, Mr. Braham assisted at the funeral obsequies

of Cimarosa, and performed in the serious opera of *Artemisia*, a work which the death of that great composer prevented his finishing, and therefore completed by Mayer. The music for Cimarosa's funeral was composed by the veteran Bertoni, then Maestro di Capella of St. Mark's; amongst it was an impressive adagio for the flute, in which were introduced, at intervals, passages from the most favourite operas of the deceased.

Mr. Braham's next engagement was at Trieste, where he performed in Martini's opera, *La Cosa Rara*, that delightful work from which Storace took a great part of the music of his *Siege of Belgrade*, and which Mr. Braham, five or six years afterwards, introduced, with such distinguished éclat, at the King's Theatre.

While at Trieste, Mr. Braham received invitations from Lisbon, Naples, Milan, Vienna, and England. That from Vienna he accepted, reserving to himself the liberty of singing one year in England, previous to making his debut in the Austrian capital. Following this plan, he proceeded across Germany, and, *via* Hamburg, to his native country, where the unanimous and enthusiastic applause he met with, made him forget or forego his German engagements.

On the 9th of December, 1801, Mr. Braham made his re-appearance before an English audience, at Covent Garden Theatre, in an opera called *Chains of the Heart*, the joint composition of Mazzinghi and Reeve. The reputation of being the first tenor singer in England he had not now to establish; but his performance proved that as England had, in Mrs. Billington, produced a soprano, so in Braham she could boast of a tenor that might safely challenge *all Europe* to the competition. The music, however, of this opera was so feeble in the serious, and so common-place and vulgar in the comic parts, that, notwithstanding it was supported by such talents as Braham's and Madame Storace's, it lived only a short time, and was succeeded in February following by the *Cabinet*. In this opera, Mr. Braham was the composer of all the music of his own part, a custom to which he continued, for several years, pretty closely to adhere, and seldom has any music been more universally popular. Written by the singer for himself, it might be expected to afford a fair criterion by which to judge of his powers; such however is not the case. Those who hereafter may have only Braham's published songs to refer to, will be more apt to consider them as written for some second class singer, than for a most extensive voice, and accomplished artist: they are, in the first place, all transposed into the keys below those in which they were originally sung, and even the *Polacca*, as printed, contains no passages which a tyro might not accomplish with ease. In fact, Mr. Braham, in composing for himself, has abandoned almost entirely the use of written divisions, and trusts entirely to his cadences and passing ornaments to exhibit the great extent and powers of his voice, his exuberant and almost exhaustless fancy, and unrivalled facility of execution. Of these the permanent notation of his songs can convey no idea. One accomplishment, in which Mr. Braham excels every other tenor singer of his own, or, as far as we know, any former time, is the skill with which he has assimilated his falsetto to his chest voice, so that although the difference of tone at the extremes of a passage is discernible, the exact point at which he passes from one to the other is beyond detection by the nicest ear. In private society, he has been known to go through the whole compass of his voice, ascending and descending, by semi-tones, and yet not one of his audience, consisting of able and attentive professors, could distinguish the exact point at which he substituted

the falsetto for the natural voice. Another perfection in Mr. Braham's singing,—the quality to which, perhaps, after all, he chiefly owes his so long continued popularity, to which he is probably indebted for standing forth, as he does, a proof that familiarity and long usage do not always produce satiety,—is the unrivalled distinctness of his verbal enunciation, and the fervidness with which he throws his whole *self* into the expression of his author.

When Braham sings, no one can be in doubt (as is often the case in listening to other and first-rate performers) what language he is singing in; every syllable is distinct to the auditor, and every shade of passion calls forth its varied expression. That he sometimes carries this last to an extent at least bordering on excess is true; but the error is at least on the safe side. In an English audience the accomplishments of a great artist interest, and can be duly appreciated, only by the few, while the distinct and feeling singer appeals at once to the sense and passions of the whole.

To follow Mr. Braham through all his engagements during the thirty years which have elapsed since his return to England, would require a volume; it is sufficient to say, that in the Theatre, the Concert-room, or the Church, he has yet met with no rival, but has himself remained the standard, to which the comparative merits of every succeeding candidate for vocal fame have been referred. During the seasons of 1804, 5, and 6, he was engaged as principal tenor at the King's Theatre, singing with Mrs. Billington in *Il Trionfo dell' Amor Fratello*; *Gl' Orazi e Curiazii*, and *La Clemenza di Tito*. His benefit in 1805, on which occasion he brought out Martini's *Cosa rara*, drew one of the most crowded audiences ever known in that house, the overflowing of the pit actually filling the stage, until it was with great difficulty the performers could get on and off. In 1816, he again appeared at the Opera, as Guglielmo, in the *Così fan tutte* of Mozart.

In 1809, Mr. Braham was engaged by the manager of the Theatre Royal, Dublin, on such terms as were never given before, nor probably since, to any performer—TWO THOUSAND GUINEAS FOR FIFTEEN NIGHTS: yet such was his popularity, that the manager found it a profitable speculation, not only for the fifteen nights originally agreed upon, but for the thirty-six nights to which, on the same terms, the engagement was extended.

Of late years Mr. Braham has, in his public singing, changed his selection of pieces and characters considerably, giving up such as call for the florid execution which so distinguished the earlier part of his career, and, on the stage particularly, confining himself chiefly to ballads or songs of pure expression.

As a composer, Mr. Braham has completely attained the only object he ever aimed at. He has produced many chaste and beautiful melodies, which would have enjoyed and deserved popularity, even if they had not been originally recommended to public favour by his own singing. He is also a very accomplished piano-forte player, as he has proved on more occasions than one, by accompanying himself in public.

In, or about, the year 1816, Mr. Braham entered into the matrimonial state, with the sensible and beautiful Miss Bolton of Manchester, the fruits of which marriage are a large family; to which, and the use of a well-chosen library, his leisure hours are chiefly devoted.

It remains only to record of the subject of this memoir, that in a long professional life he has never suffered distinguished success and accumulating fortune to render him

forgetful of the source whence he derived them; he has never been known to treat the public, in a single instance, with levity or caprice. Kelly, in his *Reminiscences*, speaks in the highest manner of Mr. Braham's honour in matters of business, liberality towards his competitors, and kindness towards rising merit; indeed, it is the com-

mon remark of those who have known him long and well, that he was never known to speak disrespectfully of any public singer,—declining to censure where he could not, in justice, applaud, but cheerfully bestowing praise whenever truth permitted.

THE ELEMENTS OF SINGING, BY M. CHORON.

M. CHORON, so long known and so distinguished as the founder and director of the *Conservatoire of Classical Music* in Paris, as well as by several able works on various branches of musical science, has recently published, for the use of his scholars, a series of lessons or exercises for one or more voices, which he says are sufficient to lead the student to the attainment of the highest excellence in the art of singing, and which yet are comprised within the limits of two sheets, and sold for two francs. In a short preface, M. Choron explains his own views upon the subject of vocal instruction; and though we are by no means prepared to go the whole length of some of his propositions, yet, as whatever comes from the pen of so celebrated a man cannot but be interesting to the musical reader, we give a translation.

“One of those illustrious professors who formed the glory of the old Italian school, one of those great artists, in whom the most profound learning and consummate experience were united with the purest taste and most exalted genius; one of those masters, in short, who are scarce at all times, but whose race seems now to be extinct, was requested by a young scholar to teach him the art of singing. The master, who knew the young applicant beforehand, and had already remarked in him a rare combination of natural gifts, inclined to grant his request; but, as a condition of his final consent, demanded that his new scholar should place entire confidence in him, and engage to pursue to the end, and without the slightest deviation, the course of study he should point out, however irksome he might sometimes find it, or however tedious it might occasionally appear. The scholar gave his word, and the master thereupon consented to direct his studies. He took a sheet of blank music paper and wrote upon it a few elementary exercises, followed by some others nearly as simple as the first; on the last lines of the sheet he added some ornaments and passages exemplifying the greatest difficulties of the vocal art. This paper he placed in the hands of his pupil, and to its study the entire labours of his first year were confined: the second year passed like the first; the third year was spent, and yet there was no mention of any change of lessons; the pupil began to murmur, but was reminded of his promise, and submitted. The fourth and fifth years were consumed in studying the same sheet of paper which had formed the sole occupation of the three first of the sixth year arrived, and still the paper was not changed, nor its contents augmented by a single note; to the eternal music lesson, however, instructions in articulation, pronunciation, and declamation, were now added. At the end of the sixth year the pupil, who still believed that he was studying only the elements of his art, was agreeably surprised when his master said, “You may go now, my son, you have nothing more to learn; you are the first singer in Italy,

or in the whole world!” He said truly. The scholar was Caffarelli; the master Porpora.*

“To a numerous class of readers, this anecdote will have all the appearance of fiction; but one well acquainted with the arts, and with the art of singing in particular, will see in it nothing but what is very natural and even probable. The most complicated achievements in any art, consist only of a combination, more or less diversified, of a few simple elementary principles. Let us take, for example, an art perhaps the most familiar to the generality of mankind, that of writing. A full stroke and a hair stroke, a straight line and a curve, form the sum total of the elements, from the combination of which, the most beautiful specimens of calligraphy, the delight of connoisseurs, are produced. So with singing; a tone firmly delivered, and a succession of tones well connected with each other, and executed with various degrees of slowness or rapidity, form, at least as far as mechanism is concerned, the whole elements of the art.

“From these fundamental propositions, it results that it is impossible to attain excellence in the higher operations of any art, without an intimate acquaintance with the elementary principles; and that, on the contrary, he who has most closely studied, and accustomed himself most to the correct and severe practice of the latter, will succeed best when he at length attempts the former. It is matter of just astonishment, then, to observe how negligently, and how superficially the elements of the arts are generally taught: and we may feel assured, that to this radical vice is attributable, at least in a great measure, the weakness, the imperfection, and the absence of all great results which characterize the studies of the present age.

“This truth was deeply felt by the great masters of the old Italian school, and particularly by the celebrated man whose authority has been quoted. They reduced the study of the art almost entirely to that of its elementary principles; persuaded on the one hand that it is impossible to raise a solid building if care is not taken at the commencement in the choice and construction of the materials, and certain on the other, that this precaution once taken, their success was assured, if nature had bestowed the necessary genius on the pupil.

“The elements of singing, like those of writing already referred to, are, in fact, comprised in a very small space. The first page of these exercises contains perhaps more than the sheet of music paper filled up by Porpora. The ascent and descent of the diatonic scale; the taking up the natural intervals, as 2nd, 3rd, 4th, &c., in every

* This anecdote, we are well aware, has before appeared in the *Harmonicon*, accompanied by remarks in which we have endeavoured to show that such a system, if pursued to the letter, must generally—that is, in nineteen cases out of twenty—lead to absolute failure.—(Editor.)

* gradation of quickness (which naturally leads to, and includes the roulade); the false intervals, such at least as are practicable, a subject overlooked in all former systems; the chromatic and enharmonic scales, hitherto equally omitted; lastly, the ornaments of execution, as shakes, &c., these include all the elements of singing; multiply vocal compositions to infinity, and they can only consist of these elements, variously combined, but constantly recurring. It is evident, then, that the perfect execution of these compositions requires a perfect mastery of their elements. It is to this essential point that the whole study of the art of singing should be directed; and I am not afraid to assert, what the experience of every professor and every scholar who conscientiously dedicates himself either to the teaching or learning it will confirm, that however great may be the abilities, however favourable the dispositions of the student, and however limited the study itself may appear, it must of necessity occupy several years. I will say more, it must be the business of his life; for no artist of real talent ever satisfied himself even when delighting and charming others; for it is the characteristic of superior genius to refer all its efforts to an innate, and apparently unattainable, standard of excellence.

* In my tables the exercises are merely pointed out for general use. Wider detail would have been useless; the varieties of the human voice, whether considered as regards general character or individual compass, rendering it impossible to write any thing that could be universally applicable. It belongs to the master to apply and modify them according to existing circumstances.

* The exercises are without accompaniment, because the practice of the singer ought always to be independent of any instrument; the use of accompaniment to assist or sustain the voice is in the highest degree noxious, as I shall endeavour to prove. The loftiest, the most beautiful effects within the reach of music are produced by the human voice alone, and it is from the study of pure vocal music only that they can be obtained: to commence the study of singing with the support of instrumental accompaniment, is at once to place the pupil in a false position. The greatest accomplishment of the singer is pureness and truth of intonation; this purity is the result of an innate feeling, a natural susceptibility of *tune* differing in nicety and degree in different individuals; and it is by constant reference to this feeling, either in themselves or in others who are remarkable for delicacy of organization in this respect, that each individual acquires the *tact* in the highest degree of which he is personally capable. The student who uses accompaniment, instead of consulting this feeling, makes his own intonation habitually subservient to instruments which are all, by the very principle on which they are tuned, rendered more or less false. His intonation, far from being improved or perfected, is rendered unnatural, and he himself, as daily experience proves, becomes incapable of executing that class of compositions which require the greatest nicety of intonation, those which are written for voices only and in a severe style, and which enable the human voice, we re-

* peat it again, to produce the sublimest effects of which music is capable.

* Independent of this radical defect, the use of accompaniment is attended with other inconveniences: it serves to hide and disguise the imperfections of the singer even while it bestows a kind of éclat upon his performance. In teaching it distracts the attention of the master, rendering him less alive to the errors of the pupil, and more negligent in pointing them out and remedying them. If the pupil accompany himself, the attention of necessity paid to the accompaniment, and even his very position of body, is disadvantageous to him. The singer who would avail himself of all his natural powers, (and nature can never have been too liberal to him,) ought always to practise standing in an easy, unconstrained attitude. His whole attention should be directed to the slightest inflection of his vocal organs, in order to obtain a perfect acquaintance with their mode of operation, a complete command over them, and, at the same time, that first of all requisites for a singer, without which he can never hope to produce any great effect, clearness of delivery. In his style he should cultivate a noble and graceful simplicity, studious to discriminate and express the slightest and most evanescent shades of feeling, and at the same time most careful to avoid that affectation and exaggerated straining after effect, which is so common amongst singers; but which, far from exciting interest, serve only to degrade the artist, and excite in the well-judging portion of his audience, whose suffrages he ought to be most anxious to secure, feelings of weariness and disgust.

* All the fundamental principles of the art of singing, or of teaching to sing, of which the majority both of masters and of scholars are ignorant, are embodied in these lessons, which will appear amply sufficient to those who are competent to understand them. When the pupil has made some progress, he may select, from the mass of published *sofeggi*, some lessons of the most esteemed authors, such as Leo, Porpora, Caffaro, &c.; afterwards he may be allowed to sing some of those airs, duets, or trios, of the greatest composers, which are universally esteemed as *chefs-d'œuvre* in their several styles, whether florid or simple. It will be admitted that such a selection may very well take precedence of the voluminous systems whose didactic parts offer nothing but long and uselessly developed exercises, and, for the rest, contain compositions, very respectable no doubt, but to which we may be forgiven if we prefer the works of the great masters.

* The student who, under the guidance of an able instructor, shall have the courage and perseverance to follow the course above prescribed, will find his talents develop themselves in succession, and attain almost, without apparent effort, the rank which nature has assigned to them; for it must not be overlooked, either by instructor or scholar, that in the moral and intellectual, as well as in the physical world, each individual has certain assigned limits beyond which he cannot pass, whatever efforts he may make, or whatever means he may employ.

DAVID PLAYING THE HARP BEFORE SAUL*.

MOST of our readers are aware that, nearly a century ago, the Rev. T. Seaton of Clare Hall, Cambridge, executed a will, by which he bequeathed the rents of an estate, now producing 40*l.* per annum, 'to be given yearly to that master of arts who shall write the best English Poem on a sacred subject. The poem is to be printed, and the expense deducted out of the product of the estate; the remainder to be given as a reward to the composer.'—In January, 1831, the Examiners† also gave notice, that, should any poem appear to them to possess distinguished merits, a premium of 100*l.* would be adjudged; and the prize having been bestowed on the above poem, which was also deemed worthy of the additional testimony to its merit, the premium was this year awarded to its author, the Rev. T. E. Hawkinson, M.A., of Corpus Christi College.

This will of Mr. Seaton having been disputed, was not carried into effect till the year 1750, when Christopher Smart obtained the first prize, for his poem ON THE ETERNITY OF THE SUPREME BEING. Since that time, music has more than once been chosen as a subject by candidates, and we have it on tradition, that the fine poem by Dr. John Brown, THE CURE OF SAUL, was written with a view to gaining this honour, but, from some cause unexplained, never offered to the University. It was, however, set to music by Mr. (afterwards Dr.) Arnold, and performed with great success at the oratorios and music-meetings.

Mr. Hawkinson has chosen the same subject as that which called forth all the poetical powers of the author of the famous *Estimate of the Manners and Principles of the Times*, but treated it differently. It is evident that Dr. Brown intentionally gave his poem a lyric character, which, most likely, operated as some objection to its becoming a candidate for the Seaton prize. The present work assumes quite another form, and, with the exception of a few small portions, offers no encouragement to any attempt at a union with the sister art. Nevertheless, the power of music being the theme, and the beauty of the poetry strongly urging us to make our readers acquainted with a work which, probably, may be some time in getting into wide circulation, we shall make a few extracts from it, hoping that by such means the whole may sooner become more generally known.

The poem commences with the agony of Saul, whose greatest misery is, his consciousness of being possessed by a demon. He exclaims—

'THEY talk of Madness—Madness!—would it were?

For Madness is unconsciousness;—and then

The spirit falls asleep,—it recks not where—

The maniac's fetter and the maniac's den:

Dreaming itself the crowned denizen

Of its own gorgeous palace,—idly glad

Amid the pity or the scorn of men,—

Careless alike of fair, foul, good or bad,

And laughing at them all,—I would that I were mad.'

* The Seatonian Prize Poem, for 1831. 8vo. pages 26. 1831. Printed and sold at Cambridge.

† The Vice-Chancellor the Master of Clare Hall, and the Greek Professor.]

'But that I am not:—like the fiends in Hell,
I writhe with anguish; but, like them, alas,
I can remember and reflect too well;
My thoughts are no wild whirl, no cumbered mass
Of non-existent phantoms: what I was
I know,—and what I am, but others deem
My reason wrecked and perished:—let it pass!—
Yet would I give a monarch's diadem
To be, in very sooth, the brain-struck thing I seem.'

The following description is quite picturesque; and the conversion of one of nature's grand scenes into an omen fraught with horrors, is strictly in character with the workings of a distempered imagination.

'I stood on Carmel once, as day's bright king
Was sinking:—Oh most musical stillness reigned,
As proudly he descended, carpeting
The western waves with glory, e'er he deigned
To set his foot upon them:—swift he gained
His bourne,—and what a change! I left the brow
All dark:—and the great sea-like monster chained
Heaved in its bellying blackness from below.—
Oh God, I understand the ominous emblem now!

All the usual efforts are made to cure the distracted mind of the royal victim of divine wrath: philosophy, friendship; nay,

———— Priests would call
On heaven for aid; but then his brow did lower
With treble gloom. 'Peace! Heaven is good to all:—
To all,' he sighed, 'but one: God hears no prayer for Saul.'—
But what the profoundest wisdom, the devotion of the truest friends, and the prayers of the pious cannot effect, is accomplished by the strings of the harp:—David, it must not be forgotten, was inspired.—

At length one spake of music,—and he told
How, wandering late in sorrow's vigil pale,
Where Bethlehem's towers, in outline dark and bold
Beckrest the heights that close her narrow vale,
He heard wild harp-tones, borne along the gale,
Melted in cadences so soft and slow,
It seemed the very air grew musical,
To wail his suffering, and he bowed him low.
And hid his face, and wept;—but wept away his woe.
Twas but a shepherd-boy, whose simple song
Stole on the hush of midnight's deep repose,
What time, reined his fleecy charge among,
He watched the heavens, till day-break should uncloset
Their gates of amethyst—How oft the fœes,
That baffle Reason, own the mild control
Of simple spells, inanimate Nature throws,—
The voiceless quiet of the stary pole,—
Or sounds, that boast no speech, yet sweetly soothe the soul.

The shepherd-boy is brought into the monarch's presence. The youth scans

———— the demoniac's face, as fair
To explore its meaning;—'twas a page where Hell
Had written darker things than one like him might spell.

Yet the shepherd-musician stands unawed, and by his innocent regards robs the king's brow of half its sternness.

'Who or what art thou?' cried the king, 'and why
Hast left thy rosy friends and joyous play,

MOZART'S SERIOUS OPERA *IDOMENEO*.

It is known that, with the exception of some pieces produced while he was travelling in Italy, and of which the titles only have been preserved, *Idomeneo* is the earliest of Mozart's dramatic writings. Composed when he was settled in Germany, unfettered by the necessity of consulting the taste of audiences bigoted to certain forms of melody, and alike incompetent to appreciate, and intolerant of anything beyond, the simplest harmony, it may also be considered as a true index of its author's taste and principles of composition, when he wrote, for the first time, to please himself, and not to satisfy an Italian theatre. A romantic interest is likewise attached to this opera, which, it is said, was composed in order to satisfy the friends and family of Constance Weber, that, in giving her hand to the young Mozart, she was not uniting her fate to a mere plodding artist, doomed to spend his days in humble mediocrity, but to one, the resources of whose mind would always command a station among the greatest artists of his time. Mozart himself is reported to have retained, to the end of his life, a strong partiality for this opera, and that it even divided his regards with the *Don Giovanni* and *Figaro*. In this opinion, however, the public does not appear to have participated; for, while all his other operas have made the tour of Europe, and been heard with unwearied delight, the *Idomeneo* has been seldom performed, even in Germany; and, in fact, has, with the exception of a few selected pieces at concerts, been long nearly confined to the library.

Many circumstances appear to have combined towards this result. The numerous choruses interspersed throughout it, and which give it more the air of an oratorio than an opera, are too long, too devoid of acting interest for stage performance, and require a vocal power that few theatres can bring forward, besides being too intricate and difficult for almost any theatrical chorus singers (who are obliged to sing from memory) to execute with correctness.

The airs, although they contain the first germs of many of those new ideas and new systems, both of melody and instrumentation, which their great author so fully and so beautifully developed and established in his subsequent works, are yet, on the whole, constructed too much after the form which was then prevalent in the Italian school; a form which Mozart himself did more than any other writer to subvert and render obsolete. *Idomeneo* is, and must always remain, a delightful and improving study for the connoisseur,—an interesting subject of contemplation and comparison to those who would trace the progress of its great author's mind. Parts of it must, like some of the works of Purcell and Handel, retain the freshness of youth, and command universal admiration, in spite of all lapse of time, or change of fashion; but although every dilettante will feel deep obligation to the manager who shall afford him an opportunity of hearing this early production of Mozart's genius in its complete state, with all the means and appliances of a full orchestra and first-rate singers, and all the pomp and circumstance of theatrical representation, it may admit of some doubt whether, as a whole, it will command the public suffrage, and even whether (if the reputation of Mozart were not too firmly established for anything to shake or detract from it) it would be quite fair to the author himself, to draw from its retirement an early work, and a work which he had, in after life, so much contributed to throw into the shade.

JANUARY, 1832.

The plot of the opera is formed on that passage in the life of Idomeneus, which bears so strong a resemblance to the story of Jephthah; his rash vow, made in the moment of impending shipwreck, that, if permitted to land in safety, he would sacrifice the first living object that met his eyes on shore to the angry god of the sea; his recognizing that victim in his only son; his overwhelming grief and remorse, relieved at last by the relenting god, who accepts his own exile instead of the sacrifice of his son. To this a love episode is appended: Idamante, the son, is destined to receive the hand of Electra, the daughter of Agamemnon, but is secretly enamoured of Ilia, a Trojan captive, who returns his affection. Neptune takes the part of the lovers; and the same decree which gives the throne of Crete to Idamante, orders that Ilia shall ascend it with him.

The dramatic personæ are limited to the number and class of voices, which the strict rules of the Italian Opera Seria at that time required; viz. six—two females, Ilia and Electra; two male sopranis, Idamante and Arbace; and two tenors, Idomeneo, and the high-priest of Neptune.

The opera opens with a highly impassioned accompanied recitative by Ilia, who is distracted between regret for her ruined country, and lost parents; aspirations for revenge, love for her captor, Idamante, and fears lest his attachment should be fixed, not on her, but on Electra. This recitative, the modulations and changes of expression in which are in Mozart's best style, leads to an air in a minor, which for beauty of melody, truth of expression, and depth of feeling, may compete with any subsequent effort of his genius. It consists of one movement only, *andante con moto* in $\frac{3}{4}$ time; the accompaniments full, and elaborately worked, but nowhere overpowering the voice part: some effects produced by two sustained notes on the horn, frequently repeated and imitated afterwards by the voice, are particularly beautiful.

The air which follows, sung by Idamante, has, except in its mere exuberant instrumentation, nothing to distinguish it from the common run of good opera songs of the period when it was written; it bears no impress of the master who composed it, either in the newness of melody, variety of harmony, or contrivance in orchestral effects: it is in fact written completely on the Italian model of the time, even to the pause marked over the last note of the voice-part of the closing shake. A chorus in $o, \frac{3}{4}$ time, which succeeds, has also nothing remarkable in its construction; but in the next recitative and aria, sung by Electra, Mozart puts forth his native force, and shows that he was already throwing aside the trammels and formalities of the school in which he had been educated. Although it is decidedly of the bravura character, and devoted to the expression of rage and revenge, there is not one division throughout, but is entirely syllabic; the accompaniments are universally full, the wind instruments being kept in almost continual employ, so that few voices, perhaps, would be found of strength sufficient to break through them. Indeed it may be remarked generally of the *Idomeneo*, that the score is fuller, or rather that the whole force of the orchestra is kept in more constant requisition, than in the later works of Mozart. The song is in a minor; at its close, a few bars of modulation lead to a short double chorus, (one on the stage, and one behind the scenes,) of tenors and basses only, in c minor, in which the in-

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habitants express their terror and alarm at a tremendous tempest, and call on the gods for protection. This chorus, in contrivance, instrumentation, and expression, is completely worthy of Mozart; but of the rest of the first act, comprising an air for Idomeneo, another for Idamante, a march, and a long chorus, which serves as a finale, it can only be said that they are good music—(Mozart could not write bad or even indifferently); but they belong to his earliest manner, and bear no such stamp of the great master, as will be sufficient to relieve the antiquity of their style.

The second act contains two gems, with which every musical circle has long been familiar; the chorus (or as it is usually performed, quartett and semi-chorus), 'Placido e il Mar,' and the trio, 'Pria di partir.' Our readers must be too well acquainted with these masterpieces for any description of them to be necessary. The trio, however, which at the concerts has been performed by itself, in the opera is only the opening of a scene, and leads without pause into a full chorus in *r* minor, 'Qual nuovo terrore;' and this again, after a short accompanied recitative, is followed by another chorus in *d* minor, 'Corriamo fuggiamo, quel mostro spietato.' This whole scene is replete with beauties of the highest class; the smooth and tender melody of the trio is finely contrasted by the discords of the chorus, at the close of which, on the words 'Il reo qual e?' is a masterly succession of enharmonic modulations.

In this act there is also an aria for Ilia, *andante sostenuto*, in *e* b, in which the composer has adopted the style of accompaniment, of which he subsequently made such beautiful use in the airs 'Mi tradi quel Alma ingrata,' in *Don Giovanni*, 'Voi che sapete,' in *Figaro*, and others,—that of single wind instruments concertante. Here he has selected one flute, one clarinet, one horn, and one bassoon. If well sung, this aria will no doubt be a great favourite with the audience. The rest of the act is occupied by an aria for Arbace, a bravura song for Idomeneo, a rondo *andante* for Electra, and a march in which the hearer will detect an early sketch of the nuptial march in *Figaro*.

The song for Idomeneo requires a tenor of considerable compass and great facility of execution to do it justice.

The third act opens with a flowing and graceful rondo in *r*, for Ilia, followed by a quiet pretty duet of two movements (*larghetto* and *allegretto*) between her and Idamante. Then comes the exquisite quartett, 'Pria di partir,' which must remain a favourite as long as there are singers to execute it. A very long rondo in *a* for Arbace succeeds, which, though on an elegant subject, and worked with a masterly hand, we cannot help fearing will be found, at this time of day, tedious and uninteresting on the stage.

The next scene opens with an accompanied recitative, in which the high priest reproaches Idomeneo with the devastations committed by the monster which the wrath of Neptune has sent upon their shores; enquires what is the victim that the king has vowed to the angry god, and demands its sacrifice without delay, as the only means of appeasing the deity, and saving Crete from destruction. Idomeneo now announces that the victim is his own son, Idamante. A chorus of the people which follows this announcement, commencing 'O voto tremendo,' is one of the most beautiful *morceaux* in the whole opera. Decreasing space, however, warns us that we must not enter into a lengthened analysis of this act, and, indeed, we could only repeat of the songs which it contains, nearly the same opinion we have been obliged to express of some in the earlier parts of the opera, that they are not equal to the subsequent productions of their author, and not likely, however well they may be performed, to be effective. We must not, however, omit to mention the fine quartet in *a* flat, and by far the most masterly and effective piece in the opera, 'Andrò ramingo, e volo,' which, whether considered musically or dramatically, must ever be ranked among the chefs-d'œuvres of Mozart. The opera closes with a choral invocation to Love and Hymen, on a light airy subject, but certainly not to be compared with the closing chorusses of either the *Clemenza di Tito*, *Figaro*, or *Così fan tutte*.

SOME ACCOUNT OF GIZZIELLO, A CELEBRATED SINGER.

JOACHIM CONTI, surnamed GIZZIELLO, from his master D. Gizzi, was a celebrated soprano singer of the last century. He was born at the village of Arpino, in the kingdom of Naples, the 28th of February, 1714, and placed at nine years old under the tuition of Gizzi. The professor saw at once what might be expected from a pupil, who to a sweet, pure, penetrating and extensive voice, united great natural expression, and a lively perception of the beautiful. He took the young Conti into his house, where he gave him gratuitous support and instruction for seven years. It was in gratitude for this kindness that the pupil, when he had attained celebrity, determined to reflect it back upon his master, by assuming the diminutive of his name.

Our virtuoso made the first essay of his talents at Rome when he was yet under fifteen years of age: his success was decided, and his reputation extended rapidly throughout all Italy. In 1731 he again excited the highest enthusiasm of the Roman audiences in the *Didone* and *Arlaucus* of Leonardo da Vinci. It is said that Caffarelli, learning at Naples that Gizziello was to sing on a particular day at Rome, set off post for that city for the sole purpose of hearing, and judging of, the rising singer. He arrived and entered the pit of the theatre wrapped up in his cloak, unrecognized by the rest of the au-

dience. Gizziello sang, and when the applause of the general theatre had subsided, a single voice was heard to exclaim, 'Bravo! bravissimo, Gizziello! è Caffarelli che ti lo dice.' Having said which, the singer, who divided with Farinelli the suffrages of musical Europe, instantly quitted the theatre and returned to Naples. In the years 1732 and 1733, Gizziello sang at Naples with the same success, and three years afterwards was engaged by Handel, and continued for some time one of that great master's chief supports against all the arrayed force of the nobility, Porpora, Farinelli, Senesino, and Cuzzoni. In 1743 he proceeded to Lisbon, where he had been engaged to perform at the Court Theatre. From this time it was remarked, that Gizziello had materially improved in style from the opportunities he had enjoyed of hearing and studying the manner of Farinelli; and so great a reputation did he acquire at Lisbon, that the King of Naples, Charles III., who had just finished the theatre of San Carlo, determined that the two greatest singers of the age should be heard at one time upon its boards; and though Caffarelli was to be brought from Poland, and Gizziello from Portugal, he carried his determination into effect. The opera selected for the display of their rival exertions was Pergolesi's 'Achille in Sciro,' in which the one performed

the part of Ulysses, the other that of Achilles. Caffarelli had the first air, and it appeared as if nothing could equal the impression he made. The court and the whole audience indulged in loud and enthusiastic applauses, which lasted for many minutes. Gizziello acknowledged afterwards, that he was almost stupefied with wonder at what he heard, and gave himself up for lost. 'However,' said he, 'I commended myself to heaven, and took courage.' The air he had to sing was of a pathetic character; the tone of his voice so pure and touching, the exquisite finish of his execution, the expression which he threw into his style, and perhaps also the emotion which the success of his arrival had excited in his breast; all these combined, gave an air of such sublimity to his singing, that the king rose and clapped his hands in transport; the whole court followed the royal example, and the theatre rang with the ecstatic and reiterated plaudits of the audience. It was a drawn battle; neither of the rivals retreated with defeat from the field, but Caffarelli was pronounced the greatest singer in the brilliant, and Gizziello in the expressive style.

In 1749, Gizziello quitted Portugal for Madrid, where he sang with the celebrated Miugutti, under the direction of the more celebrated Farielli: three years afterwards he returned to Lisbon, and appeared in the *Demofonte* of David Perez. The King of Portugal loaded him with riches, and is said on one occasion to have rewarded a pastoral air, which Gizziello sang at the birth of one of the Royal Infants, with the curious present of a golden hen, and twenty chickens of the same metal of great value. Mr. Burgh, in his anecdotes of music, repeats a tradition, that Gizziello being at Lisbon at the time of the great earthquake, and escaping almost miraculously from the death which swallowed up so great a proportion of the inhabitants, was seized with a religious fervor, and retired to the cloister: but this is a mistake, he quitted Lisbon towards the end of 1733, and resided for some time in his native village: subsequently he fixed his residence at Rome, and after enjoying his fortune with honour for a few years, died in that city on the 23th of October, 1761. His portrait has been engraved in the *Biographia degli uomini illustri del regno di Napoli*.

MUSICAL PROFESSORSHIP IN EDINBURGH.

To the Editor of the HARMONICON.

SIR,—The following account of a magnificent bequest, for the founding of a Professorship of Music in Edinburgh, met my eye a few days ago, in reading General Stuart's 'History of the Highland Regiments.' Perhaps you may think it worthy of insertion in some future number. It would be very interesting to know, whether the legacy has yet fallen to the University, and if so, what steps have been taken towards carrying the testator's intentions into effect?

I am, &c. S. D.

* * * 'The words of "The Garb of Old Gaul" were composed by Captain, afterwards Sir Charles Erskine. Major Reid set them to music of his own composition, which has ever since been the regimental march. Peace and country quarters affording leisure to the officers, several of them indulged their taste for poetry and music. Major Reid was one of the most accomplished flute-players of the age. He died in 1806, at the age of eighty-five, a General in the army, and Colonel of the 88th, or Connaught Rangers. He left the sum of 52,000*l.* to the University of Edinburgh, assigning the interest to his only daughter, who has no family, during her life. Then, as the will expressed it, "being the last heir male of an ancient family in the county of Perth," he bequeathed, after the death of his only daughter, the sum of 52,000*l.* in the 3 per cents., to the Principal and Professors of the University of Edinburgh, where he was educated, and passed the happiest years of his life, to be under their sole charge and management, on condition of their establishing a Professorship of Music in the College, with a salary of not less than 300*l.* annum, and of holding an annual concert in the hall of the Professor of Music, on the anniversary of his birth-day, the 13th of January; the performance to commence with several pieces of his own composition, for the purpose of showing the style of music in his early years, and towards the middle of the last century. Among the first of these pieces is the "Garb of Old Gaul." He also directed that a portrait of himself should be hung up in the hall, one painted in 1745, when he was a Lieutenant in Lord Loudon's Highlanders, one in the uniform of a General Officer, and a third as Colonel of the Connaught Rangers. Mr.

MacLagan, the chaplain, composed Gaelic words to the same air, as also did a soldier of the regiment. An intelligent officer, who, nearly sixty years ago, commenced a service of thirty years in the 42d regiment, states, "I cannot at this distance of time recollect the name of the man who composed the Gaelic words of the 'Garb of Old Gaul,' but he was from Perthshire, as also John Dhu Cameron, who was drum-major when I joined, and who sang and repeated several of this man's poems and songs. Before my time, there were many poets and bards among the soldiers. Their original compositions were generally in praise of their officers and comrades who had fallen in battle, or who had performed some gallant achievement; but they had great stores of ancient poetry. Their love songs were beautiful; and their laments for the fallen brave, and recollections of their absent friends, and distant glens and rocks, have often filled my eyes with tears. There were four serjeants of the names of Mackinnon, Maclean, Macgregor, and Macdonald, who had a peculiar talent for these repetitions and songs. They all died or were discharged before the American war. The soldiers were much attached to Colonel Reid for his poetry, his music, and his bravery as a soldier."

[The legacy has not yet fallen to the University, and it cannot until the decease of the present annuitant, a widow lady in the dark ages, (i. e. between thirty and fifty) who is resident in Paris, in the enjoyment of the best health, and likely to live long. We can speak with confidence regarding the legacy, having happened some months ago, in a visit to Edinburgh, to peruse an authenticated copy of the testamentary documents. The testator, Colonel Reid, has been dead now for nearly twenty-eight years, if our memory does not deceive us, and ever since his 'Flauto Magico' has been hanging up in the college. The salary annexed to the chair appears to us very disproportionate to the amount of the bequest: but we believe that the professors, who are by the will appointed trustees, will, in virtue of the extensive powers vested in them, render the chair worth the acceptance of an accomplished musician. The balance of the interest goes to benefit the college generally, such as increasing the museum, library, &c.—EDITOR, *Harmonicon*.]

* Stuart's History of the Highland Regiment, vol. I., page 370.

REVIEW OF NEW MUSIC.

HISTORICAL BALLADS AND SONGS, embracing the most striking incidents in the Annals of the United Kingdom, chronologically arranged, on a plan to convey instruction as well as amusement; the music partly original and partly selected from the National Airs of each country. Part the First, from the History of England; the poetry by J. R. PLANCHÉ, F.S.A.; the music by HENRY R. BISHOP. (Chappell, New Bond Street.)

That a great deal of instruction may be combined with amusement is a fact now hardly disputed; the improvements made in the system of juvenile education during the last thirty years prove it incontrovertibly: they have triumphed over the prejudices at first opposed to them,—an advantage for which we are mainly indebted to the instrumentality of female writers and teachers; and though the benefits thus obtained in the culture of the infant mind are not followed up in our public schools, where too commonly the antiquated methods are still pertinaciously adhered to, yet a ray of wisdom has entered nearly all other seminaries, and it is now beginning to be discovered that the paths to real knowledge, though long and difficult of ascent, need not be strewn with thorns, but on the contrary may be rendered less fatiguing and more agreeable by scattering a few flowers in the way.

That information is to be conveyed through the medium of song will not be denied: what might otherwise escape the memory may be indelibly impressed on it by the aid of modulated sounds. By such means the greater portion of the small share of moral and historical instruction bestowed on the people, from the earliest times till the invention of printing, was communicated; and even now, those who have no urgent motive for acquiring knowledge that is not immediately conducive to their amusement, may be made to imbibe it while in the enjoyment of one of those very pleasures to which so much of their time is devoted. For this reason we see with satisfaction the present work, which, so far at least as its plan is concerned, ought to carry every suffrage, because it mixes the useful and agreeable, a union seldom, if ever, thought of in music, except so far as pleasure *per se* is useful, but which admits of being brought about in a variety of ways. Not, let it be understood, that we are advocates for such incongruities as the pence-table, the rules of grammar, &c., set to a tune: these are incompatible with any kind of poetry, especially that which admits of being blended with melody; and poetry of this description is the channel through which much of the knowledge we allude to is to be conveyed, though not necessarily in a direct manner.

The title-page of this volume shows that the work is designed to accomplish an object which, as the reader now perceives, to us appears quite practicable, though so seldom attempted. Remarkable historical incidents are related in the ornate language of poetry, and an endeavour is made to fix them more firmly in the memory through the agency of song. But the event is first recorded in plain prose, and a vignette, illustrative of the circumstance, accompanies each narration. The compositions are ten in number—six Songs and four Ballads; two of the former being also harmonized for two sopranos and a base.

The first, 'The Conqueror's Grave,' is a moral reflection on the indignity offered the corpse of William, the Norman subjugator of England. This song is in the martial style, mixed with parts of an expressive kind. The second, 'The Fate of Rufus,' opens with the departure of the remorseless Nimrod for the chase, and closes with his not inappropriate death. The first and second stanzas are set to a very pleasing melody in C, somewhat *à la chaise*: the third, narrating the fatal event, is in the same manner, but the air passes into the relative minor; and the fourth announces the 'Red King' as the victim of Sir Walter Tyrrell's shaft.

The third relates the shipwreck and death of William, only son of Henry I. The melody, in a minor, seems to be meant as an imitation of some old English air; it is simple and sad. The fourth is on the subject of the Captivity of Richard Cœur de Lion, a very lovely ballad, in which the imprisoned monarch complains of the neglect of his subjects and friends in not either rescuing him or paying his ransom.

The fifth, founded on the words addressed by Edward III. to his gallant son after the battle of Cressy, is a spirited air, *à la militaire*, of course, opening with a brilliant martial symphony in A, though the vocal part is in F# minor. There is much originality in this and not less energy, and the words are set with great judgment in all respects. The sixth is a history of the challenge of Henry duke of Hereford, afterwards Henry IV., to Thomas de Mowbray, duke of Norfolk,—of the banishment of both, and the return of the former to snatch the crown of England from the brow of Richard II. This also, as was to be expected, is an air breathing defiance, and in what may be termed the chivalric style. It is exceedingly characteristic, and much of it new, particularly the announcement, at the words, 'I Henry, duke of Hereford, demand a passage free.'

The seventh is a narrative of the battle of Agincourt. It opens with an accompanied recitative, and a fine animated song in D follows, which, if instrumented, might be performed with great effect at the Lent concerts, improperly called oratorios; but Braham is the only singer to whom it ought to be trusted for public performance;—for H. Phillips it is too high. The eighth, 'The Royal Woe,' is the address of Edward IV. to Lady Elizabeth Grey, who became his queen. The beauty of this ballad has induced us to give it as a sample of the work, in our present number. And as a specimen of the manner in which the historical part of this publication is executed, we insert the following prose account of the meeting between the monarch and the lovely widow.

'Edward IV. met, by accident, in April 1464, the Lady Elizabeth Grey, widow of Sir John Grey, a Lancastrian, who had perished at the second battle of St. Albans. The king was hunting in Northamptonshire and alighted for refreshment at Grafton, the residence of the Duchess of Bedford: Lady Elizabeth Grey was her daughter, and then with her. It was a favourable opportunity to petition him for a restoration of some of Sir John's confiscated possessions—and she knelt before him for that purpose. Her person, her voice, her modesty, her lovely smile and her graceful movements, arrested his attention and affected his heart. He beheld her (says Hall) with the eyes of love and admiration. The new feeling

exactly coincided with his wishes for a queen; and, after various visits, early in the morning, on the first of May, they were privately united: only her mother, two gentlewomen, the priest, and a boy, being present. It was for some time kept a careful secret; but at Michaelmas the king avowed it, and Elizabeth was presented by the Dukes of Clarence and Warwick to the lords and people, at Reading, as their queen. In December, lands to the annual value of 4000 marks were settled on her. At the next Ascension-day the king made thirty-eight knights at the Tower of London, preparatory to her coronation, and after being conducted by the lord mayor and citizens from beyond Shooter's Hill to the king, she rode in a horse-litter, with the new knights, through Cheapside, to Westminster, where, on the following Sunday, she was crowned; and splendid tournaments were held on the occasion.

The ninth, 'The Union of the Roses,' is on the marriage of Henry VII. with the daughter of Edward IV. As a composition it calls for no particular remark. The tenth, and last, 'The Armada,' is a poetical description (following a prose account) of the defeat of an armament which had received the pope's solemn benediction, and carried a consecrated banner, for neither of which the rude hands of British seamen, or the still ruder waves that surround the British isles, seem to have entertained the least respect. The air is martial, English—as most fitting—with a short chorus in four parts, but not distinguished, either in melody or accompaniment, from the generality of songs of national triumph.

'The Fate of Rufus,' and 'The Union of the Roses,' are the melodies harmonized. The first has so much merit as an air, that, in hands so skilful as Mr. Bishop's, it could not but be rendered pleasing in the form of a vocal trio, which it now assumes. The second is more agreeable with the added parts; that is to say, harmony in itself is generally pleasing to cultivated ears, and covers defect in melody.

The poetry of the volume well upholds Mr. Planché's character as one of the best lyric writers of the day; and in the historical sketches he has turned his knowledge as an antiquary to very good account; every page evinces his familiar acquaintance with the manners and costume of this country from the eleventh to the sixteenth centuries, while there is a verisimilitude in his language, which adds greatly to the force of his sentiments and the picturesqueness of his descriptions.

The woodcuts as vignettes are interesting and well executed for the purpose, without pretending to much; and the work is got up with the utmost care, and in a very elegant manner.

MUSICAL ANNUALS.

1. *THE REMEMBRANCE, OR SONGS OF THE YEAR, for 1832, comprising Poetry and Music, dedicated to H. R. H. the Duchess of Kent. Edited by T. LATOUR.* (Chappell; Andrews, New Bond Street; Cramer and Co., Regent Street; and Collard and Co., Cheap-side.)
2. *THE CADEAU, a Christmas, New-year's Day, Midsummer, or Birth-day Present, for 1832.* (Johanning and Whatmore, Regent Street.)

The Musical Annuals are rivaling in numbers those of the literary kind. We reviewed two in our last, have as many more now before us, and shall most probably notice others next month. They all answer, it is to be presumed, or they would not appear; but we cannot help thinking that the success of some of them must be temporary, and dependent upon the attraction which anything new is found to possess.

The exterior of *The Remembrance* will immediately rivet

every eye that delights in richness and elegance of appearance. A deep Adelaide blue cover, with broad gold border and lettering; a morocco back and gilt leaves are not thrown away on people of taste; but on opening the volume, a title-page of the most splendid kind, in characters of the same noble metal, printed on prepared paper, with the royal arms emblazoned and blazing in the midst, complete the impression so auspiciously commenced by the imposing effect of the external decorations. The interior, however, is the essential part of the volume. Here we find everything new,—that is, composed for the occasion; it is no selection from former publications, no *crambe repêta* affair; and whoever buys the book will purchase as much originality as the inventive powers of the authors enabled them to contribute.

Mr. Latour has himself furnished the largest space; his portion is nine vocal and two instrumental pieces. Mr. Wade supplies five vocal compositions; Signors Ledesma and Costa one each, and two appear under the signature of H * * *. But besides these, and in addition to the words of the songs, are nine poetical pieces, by Mr. Ball and Mr. Wade, together with a *Prose Story* by the latter. Also eight prints from lithographed drawings on stone, by Gauci and Haghe.

We first direct our attention to Mr. Latour's compositions, of which we will say, generally, that they are rather characterized by airiness and grace than distinguished by depth of harmony and energy. They belong more to the Italian than the German school. The words are, on the whole, set with judgment, and the accentuation shows that a foreigner may be better acquainted with the prosody of a language than some of those who claim it as their native tongue.

The Remembrance, a canzonet, takes the lead; it is an easy flowing melody, with a very simple accompaniment. *The Bridal Morn* is in the Swiss, or mountain style, light and playful. A song, 'I court the forest's silent gloom,' is expressive; a passage at the words 'the fears, the dark'ning fears,' is solid and effective. *The Departure*, an 'Aria à la Bolero,' is rather too gay for the words, certainly. The ballad, 'The sprightly tambourine,' is a much more appropriate melody. The Cavatina, as it is called, though in fact a canzonet or ballad, is a very pleasing composition, and will become one of the most popular in the volume.

Rash resolves' possesses a good deal of character. The duet, 'I have wandered,' is pretty, and exhibits one or two novel features. *The Sabbath Prayer*, which closes the volume, is a trio for two sopranos and a base; it is serious, and rather hymn-like, but the air is delicate, the harmony elegant and smooth, and the effect of the whole devotional.

The instrumental pieces by the same, are,—a Bolero, constructed on the vocal one mentioned above; and an Impromptu, in two movements,—an andante, founded on the duet just spoken of, and an Allegretto, a lively, easy rondo in three pages.

Of Mr. Wade's contributions, the first, 'Dear lovely scene,' a ballad, though expressive, will not be classed among his happiest productions. A Notturmo for a treble and tenor, 'Float down the tide, fair rose, in sb, from which key it scarcely departs, is one of those easy, comprehensible things that find numerous admirers, which we doubt not will be the fate of this. A ballad, 'There's a bliss in the morning of love,' though we cannot ascribe to it the merit of novelty, is graceful and will please. The same may be said of *Lochin and Eveline*, another ballad. His second duet, 'When the sweet night,' will be approved by all who like the style of his notturmo: he has chosen

the same key, and from this he scarcely diverges, the harmony being confined almost entirely to that of the tonic and the dominant.

The Parent's Prayer, by a composer who gives only his initial, is solemn, and composed in good taste, but far from uncommon either in air or accompaniment; both, however, are easy. His canzonet, one of the best things in the volume, we have included in our musical portion.

An arietta, 'Vien di quest' elei all' ombra,' by Signor Costa, has great merit; it is in the best easy Italian style. Another, by Signor Ledesma, has much character: the prevalence of the minor key and the agitated style of the air express the words well. We cannot, though, much applaud the three opening chords of the symphony,—the transitions are too abrupt.

Of the unset poetry, the verses to *Marie*, by Mr. Wade, are written with strong feeling; and the Sonnets to the Seasons, three of which claim Mr. Ball as their author, have considerable merit; the first, anonymous, is very poetical.

SONNET TO SPRING.

I hail thee, Spring! and all the blithesome train
Of sprightly nymphs, who, following in thy rear,
Lead on the course of the approaching year,
In verd'rous robes to clothe the rifled plain,
And with their beauties bless the earth again.

First, thy rejoicing herald, March, appears,
Dispelling Winter with her gifted wand;
Then, brightening April, smiling through her tears,
Scatters sweet-scented flow'rs from her hand,
And bids the kindly showers revive the land;

But, last and fairest of the virgin maids,
Her brow with garlands wreath'd, comes laughing May,
With buskin'd foot she frolics through the glades,
Proclaims the Summer near, and decks the welcome day.

The prints of the Seasons are admirably drawn, though the face of Summer is a little too much sun-burnt. The presentation plate is pretty, but not quite faultless. The work, however, as a whole, is brought out with the greatest taste, and at an expense which shows the liberal views of the Editor.

The Cadeau offers temptations in the shape of fourteen vocal and six instrumental compositions, six detached pieces of poetry, as many lithographed prints, and a presentation plate.

We will notice the music in the order in which it appears. *The Discovery*, one of Weber's *Lieder*, and *The Forsaken Harp*, one of Marschner's, both with English words adapted, are very brief and pretty. *The Farewell to Eliza*, a German air, by Lindemann, adapted to Burns' beautiful words, 'From thee, Eliza, I must go,' has startled us; we did not think that any one now would have the temerity to put asunder those words and the lovely Scottish air, to which we supposed they were indissolubly united. The attempt has failed, as might have been anticipated. A waltz, *à la Vienne* (what can this mean?) by Mr. D'Alquen, is like many things of the sort. *May Morning*, a ballad by the same, is a very pretty rhythmical air, simply but well accompanied. A waltz by Franz Stover, has as much claim to newness as that just mentioned. A romance, *The Gnome King*, by Lindpaintner, is not one of the best of this clever composer's works. *The Rhine*, arranged—from the German we presume, but not so announced—by H. Phillips, is an air full of character, but its English translation fits it very indifferently at the words, 'On thy banks we gaze with pride,' and still more strikingly at page 43, where the melody comes to a complete close at 'Dark romantic lore; though there ought not

to be the pause of even a comma in the verse. We cannot but admire the jumble of languages here:—'lively, yet *moderato*' is the direction given. *Devotion*, founded on a Suabian melody, by F. D'Alquen, is a very lovely air, and perfectly familiar to us, though we cannot at this moment recollect in what form we have met with it. The words and music here again do not run very amicably together.

We have now some quadrilles, from the *Emissary*, arranged by Zerbin. Then a serenade, in which M. D'Alquen appears again, and to advantage; for though there is no great originality in his air, it is agreeable, and the accompaniment is well conducted. Sir Walter Scott's version of Goethe's *Erl-King*, adapted by M. D'Alquen to music by F. Schubert, comes next, and we confess our preference for Taylor's translation, as well as our prejudice in favour of Calcott's mode of treating the words, though there is much to approve in the present composition. A waltz, called *The Surrender*, we pass over, as also an air of the Swiss kind, with a *lo alti ho!* burden. A song, 'I'll twine thee a chaplet of roses,' by M. Solà, is at least gay. A 'Waltz di Bravura, and Trio,' by E. Schulz, call for no remark. A war-song by Mendelssohn is animated, but no further indicative of the great power he possesses: we suspect this to be one of his juvenile productions. A military waltz, and two other pieces, which make up the remainder of the volume, need not delay our bringing this article to a close: we therefore have only to add, that the decorative part,—the prints,—are very unequal. The frontispiece, showing the dangerous pursuit of chamois hunting, is very ably executed; the Bay and Coast of Baia, and the Elysian Fields, are interesting. The Escape from the Avalanche, and the Hospital of Grand St. Bernard, are curious, but not well drawn on stone. The presentation plate is in wretched taste, if the word can, with any sort of propriety, be here applied.

The Cadeau, too, boasts of gilt edges, and a golden lyre on the cover; but is not so expensively got up as others that we have received. Indeed, the engraver of the music has performed his task in rather a coarse manner, and the stationer has supplied some of the worst paper we ever met with—never in publications of this description.

PIANO-FORTE.

1. BEAUTIES OF NEUKOMM, a characteristic FANTASIA, on his Cantata, 'Napoleon's Midnight Dream,' and Song, 'The Sea,' arranged by J. MOSCHELES. No. 1. (Cramer, Addison, and Beale, Regent Street.)
2. LE NAVIRE, INTRODUCTION and RONDO, in which is introduced the CHEVALIER NEUKOMM's Song, 'The Sea,' arranged by J. A. MORALT. (Same Publishers.)
3. 'Voi che sapete,' MOZART's AIR, arranged for the Piano-Forte and Flute, by J. MOSCHELES. Op. 82. No. 1. (Chappell, New Bond Street.)

In this arranging age it was not to be expected that compositions of so superior a kind as the Chevalier Neukomm's Cantata and Song—compositions which, in any guise, must prove acceptable to the lovers of good music—would be confined to the singer: the unaccompanied piano-forte player had almost a right to expect to share in the use of them; and those who dedicate their leisure hours to the harp, the flute, or any other instrument, will put in their respective claims to benefit by such works of genius, claims which certainly will not be made in vain.

Mr. Moscheles has, out of these compositions, produced a Fantasia which will, if we are not very wide of the truth in our calculation, speedily be in the hands of every tolerable performer who has the means of obtaining a copy; for it has only to be heard to be admired, and the hearers and players will multiply in geometrical ratio. A few slow bars, as a prelude, introduce the cantata in its original key, a minor, which is diversified by passages suited to the character of an instrument that cannot sustain sounds, and in keeping with the subject. M. Moscheles, however, only uses part of this, well knowing that the whole of a long slow vocal piece can only keep up an interest to the end when sung; but 'The Sea,' which immediately follows, is given without curtailment, set off, and to infinite advantage, by the instrumental additions now made to it.

This is, indeed, a very charming publication, the good sense of which is not one of its least merits: it exhibits none of those nuisances which, if not abated, would soon confine the practice of the piano-forte to people having only one idea, to dull mechanics; it does not display a single difficulty that very ordinary amateurs may not immediately overcome,—not one passage that hearers at all initiated in the style of modern music will not at once understand; and we are as much indebted to the arranger for thus stemming the torrent of absurdity, as for the excellent choice he has made in the subjects of his fantasia, and his manner of treating them.

Mr. Moralt has given us 'The Sea' in nearly an entire state; and added a couple of episodic pages, partly in the minor key, by way of imparting to it that variety which in its vocal and original state the words afford. This is in a decidedly easy form, and preceded by an introduction in C minor, meant, no doubt, as an imitation of a storm,—of a *navfrage*, as perhaps Mr. M. would call it; for he seems fond of a French title, which is somewhat foreign to the subject he has here chosen. The whole is limited to seven widely-engraved pages.

No. 3 is the exquisite air of Mozart, given in an embellished form to the right hand, the accompaniment being thrown into the base; while the flute takes a few simple notes, which certainly add to the effect, but are not at all essential to it. We are truly glad to meet with publications of this pleasing, improving, and useful kind, edited by a man of discriminating taste and knowledge of the instrument.

1. LA BARCAROLE, ('*Amis, la matinée est belle,*') from Auber's *Massaniello*, arranged, with an Introduction and Rondo, by FERN. RIES. No. 2, Op. 153. (Clementi, Collard, and Collard, *Cheapside*.)
2. A MILITARY DIVERTIMENTO, composed by FRANÇOIS HUNTER. (Cramer and Co.)
3. 'Non più mesta,' Air in *La Cenerentola*, by ROSSINI, arranged with Variations, by GEORGE F. HARRIS. (Halliday and Co., *Bishopsgate Street*.)

In the first of these, Mr. Ries condescends to communicate in a familiar manner with the musical world, making himself very agreeable, aided, however, let us do M. Auber the justice to say, by the sprightly French composer's clever and original air*. An Introduction to this of three pages, easy and preparing the ear for the melody, is by Mr. Ries; but the 'Rondo' mentioned in the title, is the barcarole itself, enlarged by some effective augmen-

tations of the arranger. This undoubtedly belongs to the class of easy piano-forte music.

No. 2 is a light, playful movement, *à la* Von Esch, with an Introduction of one page, which, being rather martial in style, gives, we suppose, the military title to the divertimento.

No. 3 has two recommendations—an excellent air by Rossini, and moderation in length. We can say no more, for the Introduction is very puerile, and the variations of the commonest kind.

1. PASTORALE, composed by JOHN FIELD. (Collard and Collard.)
2. AN ORIGINAL AIR, with Variations, composed by SAMUEL S. WESLEY. (Dean, *New Bond Street*.)
3. DIVERTISSEMENT *à la militaire*, in which is introduced, 'Caller Herring,' with a Flute accompaniment, composed by JOSEPH COOGLISS. (Luff, *Great Russell Street*.)

The first of these occupies only four short pages, but they are most delightfully filled, and if the performer is master of the true legato style, and enters into the spirit, the gentle spirit, of this Pastoral, he may extract from it what will operate almost as a charm on hearers of pure taste. The key is A, and, we hardly need add, the time is six-eight, the movement moderate, both the latter being pointed out by the title. Though this looks easy, it requires that kind of delicacy in the performer which is much more rare than rapidity of execution. There is nothing showy, dashing, in it, but for these elegance is the substitute; and the brief whole will never fail in its appeal to those who know how to appreciate this quality.

No. 2 must be considered as an artist's study, and not meant for the multitude. Being dedicated to the greatest master of the piano-forte living, the composer has endeavoured, it is to be presumed, to produce something worthy of his approbation rather than that of the many; and therefore laboured in search of effects which, though they will be 'caviare to the general,' will not fail to be understood and valued by the scientific musician. The theme, in A, is original, and possesses great beauty: the five variations on it, with the coda, are perhaps a little too *recherchées*, but shew very considerable ability in the author, who is still a youthful, but most promising, one.

We cannot speak in high terms of No. 3, which is about as common, but not a tenth part so good, as the *Battle of Prague*. 'Caller Herring' placed between two military movements, is something like a coster-monger, just enlisted, with a recruiting sergeant on each side of him.

1. SOUVENIRS OF FRA DIAVOLO, a FANTASIA on subjects from AUBER'S *Opera*, composed by CH. CHAULIEU. Op. 106. (Chappell.)
2. RONDOLETTA, sur un motif de Fra Diavolo, par ADOLPHE ADAM. Op. 51. (Chappell.)
3. RONDO, sur un motif du Philte, de AUBER, par CH. CHAULIEU. Op. 124. (Goulding and D'Almaine.)

No. 1 is long, and rather tedious, till we arrive at the *March*, a very effective composition, and the very popular air 'Diavolo,' which is arranged in a familiar, pleasing manner.

* Published in a former Number of the *Harmonicon*.

The *Rondoletto* is on a very original air, and judiciously composed, except as regards length, in which consists its fault: such a subject spun out to thirteen pages for a single instrument, must be either repeated to satiety, or overwhelmed by new matter, which are equally objectionable; new colouring is the only resource, and of this M. Adam does not seem to have had much at command. If, however, reduced about one-third, which can be easily effected, it may be rendered agreeable and useful.

No. 3 is a brilliant air, and by no means of a common kind; but M. Chaulieu appears in this the determined enemy of all relief, of everything in the shape of contrast: the hands are kept in unceasingly rapid motion; a continual succession of demisemiquavers, in two-four time, *allegretto spiritoso*, allows not a moment of repose, while the motivo is drowned in the flood of notes, and the auditor who possesses any common sense is reduced to the necessity of thinking of Fontenelle's question, though he may be too well bred to put it, 'Que me veux tu, Sonate?'

FAMILIAR STUDIES, composed for, and with permission dedicated to, HER ROYAL HIGHNESS the PRINCESS VICTORIA, by J. H. CROSS. (Harmonie Institution; and also Purday, Holborn.)

We have more than once hinted our suspicion, that, ere long, there will be as many books of Exercises as masters to teach them. There certainly is no law to prohibit the multiplication of such works, and, unfortunately, no check exists to their increase, the price of pewter plates being so cheap, and it being unnecessary to print more than a few copies at a time. Another is now added to the list, and though some praise is due to industry, yet we cannot flatter the author by telling him that, in our opinion, what he has now produced is likely to prove beneficial either to the art or himself. He seems to have been in too much haste to get into print, which may account for such a passage as the following, page 7:—



A little reflection, too, would have shown him, that the fingering of his scale, No. 2, where the thumb comes on the *r* and on the following *o*, is not to be defended. Surely this must be an engraver's error. And he is rather courageous in setting up his opinion against that of all the musical world, on the subject of the descending minor scale, which, as a rule, it is now almost universally agreed should pass from the octave to the seventh by a whole tone, though in composition exceptions to this are permitted. But the learner should never be accustomed to a scale which allows a leap of a tone and a half. This, it may be said, is a matter of taste; it is, however, no such thing: when all the best authorities concur in establishing a rule in art, and when time and the general voice have sanctioned such rule, a departure from it is not to be con-

sidered as a mere question of liking and disliking, but as a distinct proof of an absolute want of taste.

OVERTURE to *Le Philtre*, composed by AUBER, arranged, with an accompaniment (ad. lib.) for the Flute, by F. T. LATOUR. (Goulding and D'Almaine.)

THE fate of *The Love Charm*, under which name *Le Philtre* was lately performed at Drury-Lane, renders it almost a loss of time to speak of its overture, which is of so slender a kind, that it could not have disposed the well-judging portion of the audience in favour of the opera, though we believe that it was actually encored on the first night of performance! The key is *A*; there is an andantino opening of a page and a half, followed by an allegro movement of seven pages and a half; and nothing can be more trifling and unmeaning than the whole, on which we will not bestow another word.

DUETS, PIANO-FORTE.

THREE AIRS from *La Muette de Portici*, arranged by R. ANDREWS. (Purday, 45, High Holborn.)

THESE are, the *March*, the *Barcarole*, and the *Market Chorus*, certainly three of the most popular pieces in *Masaniello*, adapted in a very easy manner. We do not like the *Alberti* base at p. 6; but in other respects the duets are well suited to juvenile learners.

WALTZES AND QUADRILLES.

1. *A Fourth Set of THREE WALTZES, in imitation of a musical snuff-box*, composed by A. T. MACDONALD. (Goulding and D'Almaine.)
2. *THE KING OF BELGIUM'S WALTZ*, composed by R. T. SKARRATT. (Same publishers.)
3. *La Gaieté, a sixteenth set of Quadrilles, selected from the works of HUMMEL*, by L. ZERRINI. (Wessel and Co., Frith Street.)
4. *The Bells, or La Gaieté, seventeenth set of QUADRILLES*, composed and published as the preceding.
5. *CHALLENOR'S ninth set of QUADRILLES, the subjects from AUBER'S FRA DIAVOLO*. (Chappell.)

MR. MACDONALD certainly possesses a very happy talent for making snuff-box waltzes; the present are exceedingly pretty, and the cheapest shilling's worth of music we have met with for a long time past.

THE King of Belgium is a musician, according to his own avowal, but not the composer of No. 2; which, however, is a very good and pleasing waltz, though not of royal creation.

No. 3 are not of the common kind, and really pleasing, as music. In the second, p. 2, there is half a bar too much, both as relates to rhythm and as regards the dancers.

No. 4. *The Bells*, the composer dedicates to the '*Belles of England*.' This compliment to *le beau sexe* will, doubtless, be felt, wherever bells are sounded—from St. James's to Bow.

No. 5 are well arranged, easy, pleasing quadrilles.

VOCAL.

1. MIDNIGHT RHYMES, the poetry by BARRY CORNWALL, Esq., the music by the Chevalier SIGISMUND NEUKOM. (Cramer and Co.)
2. MAY MORN, the poetry by W. MOTHERWELL, composed and published as the preceding.
3. HOPE, the words by BISHOP HEBER, the music by the Rev. W. HAVESGAL, A.M. (Payne and Hopkins.)
4. 'Rest is not here,' the poetry by MISS EMMA, composed and published as the preceding.
5. BALLAD, 'Under the Walnut tree,' the music and words by GEORGE LINLEY, Esq. (Chappell.)
6. BALLAD, 'With thee, my love, beside me,' music and poetry by G. LINLEY, Esq. (Duff, Oxford Street.)
7. ARIETTA, 'Ecco quel fiero istante,' by HENRY SMART. (Cramer and Co.)

No. 1 is more to be commended for the attention the composer has paid to the sense of the poetry, than for anything very striking or new in the melody or accompaniment. The Chevalier has not in the burthen of his song been so correct in accentuation as usual; 'but,' 'that,' and 'midnight,' should all have been placed in the unaccented part of the bar. His accuracy on this point is generally so great, that any departure from it becomes remarkable. It is wonderful that, as a foreigner, he so very rarely fails in that wherein so many natives err.

No. 2 is a cheerful, pleasing air, simple and pastoral, with a corresponding accompaniment. Without being indebted to Haydn for a single passage, this bears a resemblance to him in style, and brings to our recollection those delicious sets of canzonets which the rage for novelty, not any change in taste, has almost shelled.

Nos. 3 and 4 are graceful and melodious, without manifesting any great zeal in search of newness in phrase and cadence. The words of the first are enough to recommend it; and those of the second breathe a spirit of poetry and religion, which will render it acceptable to an abundance of amateurs. These are both in the same key and measure; but also express a moral sentiment; hence there is a similarity in them that should forbid their being sung consecutively.

No. 5 is a pretty, animating ballad, recalling Storace's popular air, 'Go, George, I can't endure you,' but a reminiscence of an agreeable kind. The air and accompaniment of No. 6 are entirely in the tender and expressive style, and possess very considerable merit; but the words certainly lead us to expect a livelier style of music. When a lover tells his mistress that he 'must, he will be gay,' he does not sing his joy in so pathetic a key as *ab*, nor are his tones melted into each other as if he were complaining or soothing.

No. 7 is, as a whole, in the smooth Italian style, though a German taste in harmony discloses itself in the concluding symphonies. The composer has selected the first and third stanzas of *La Partenza*, one of the best known and most admired of Metastasio's minor poems, and in adopting the manner mentioned above, has shown his knowledge of the poet's intentions, as well as his own musical judgment in being guided by them.

JANUARY, 1832.

1. DUET, 'Love and War,' written and composed by T. COOKE. (Cramer and Co.)
2. DUET, 'Who shall winged Cupid blame?' the words by J. BROWN, LL.D.; the music composed by ROSSINI. (Lull.)

Mr. T. Cooke's Duet had the good fortune to carry off the prize given by the Melodist's Society last year. This, unquestionably, is presumptive evidence in its favour, but cannot be received as a decisive proof of merit till the ability of the umpires to judge is admitted, or the character of its competitors is known. Had we before us the names of the gentlemen with whom rested the award, and all the compositions on our table which were candidates, still we should form our opinion from the work alone; for it is the business of critics to think for themselves, and honestly to say what they think. We will then at once declare our belief that Mr. Cooke is equal to something much better than the present duet; he has shown talents far superior to any exhibited here; we therefore conclude that he did not now put forth his strength, either expecting that he should not have to contend against powerful rivals, or thinking that his judges would be more willing to give their suffrages to a *John Bull* composition, than to one of a more refined character. We will only add, that this is written for a tenor and base; that the one, in a solo, extols love, the other responding in praise of war; the two then uniting in a eulogium on the pleasures of wine.

No. 2 is Rossini's 'Giorno d'orrore,' from *Semiramide*, with English words done to it. We have not proceeded beyond the first page, the following satisfying us that any further inquiry is needless:—



1. SERENADE, 'Rosa dear,' written and composed by Mrs. WILLIAM MARSHALL. (George and Manby, St. Bride's Avenue.)
2. 'Sweet Lavender,' written and composed by Mrs. WELSH. (Harmonic Institution.)
3. SONG, 'Oh! hour of joy,' in *Fra Diavolo*, the music by AUBER; adapted by R. LACY. (Chappell.)
4. Oberon's Voyage, composed by CHARLES E. HORN. (Harmonic Institution.)
5. SONG, 'Under the Rose,' sung by Mad. VESTRIS, in *The Widow*, written and composed by SAMUEL LOVER, Esq., arranged by CHARLES E. HORN. (Faulkner, Old Bond Street.)
6. 'Too sure I never can forget,' sung and danced by Mad. VESTRIS in *The Widow*; composed and published as the preceding.
7. BALLAD, 'Beautiful Moon,' the poetry by J. CHAS. SWAIN, Esq., composed by EDWIN J. NELSON, Member of the Royal Academy of Music. (Aldridge, Regent Street.)
8. 'England's Tricolor,' the music by ALFRED PETTET. (Pettet, Hanway Street.)
9. BALLAD, 'The wandering Boy,' written by KIRKE WHITE, composed by J. H. CROSS. (Purday.)

D

10. 'The Burial of the Rose,' adapted by GEORGE WARE. (Harmonic Institution.)

11. BALLAD, 'The Soldier that's dead,' composed by H. J. HAYCROFT. (Mayhew and Co., Old Bond Street.)

12. SERENADE TO INA, 'Oh! when do I wish for thee?' (Dean, New Bond Street.)

No. 1 and No. 2 are neither displeasing nor uncommon.

No. 3 is by no means one of the best songs in this lively opera.

No. 4 is an agreeable melody; but the sequence of 9ths, p. 2, bar 4, is the harshest we ever met with:—c. g.



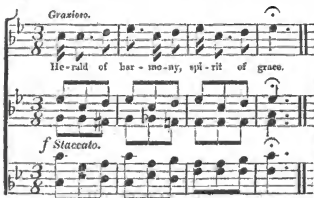
Why, too, will Mr. Horn (from mere carelessness) resolve the chord of the 7th thus?—



No. 5 owes, no doubt, much to the attractive manner in which the all-charming Vestris sings it; but it is also good as a ballad, and will always find admirers, if only tolerably well sung by a tolerably pretty songstress.

No. 6 is the minuet and gallopade in the Burletta that is become so really popular. The gallopade is Auber's, surely, and ought to have been ascribed to him. Of course, a great deal of the effect of this depends on the countenances and action of the performers.

No. 7 is a lovely song, addressed to a beautiful satellite. It is very superior to most things of the kind—clever, yet free from all difficulty, vocal or instrumental. The subjoined bars will show that the present ballad is not of a common kind:—



No. 8 is a good tune, *a la marcia*. The words are in praise of 'the Shamrock, the Thistle, and Rose,' and that which will give increased vigour to their growth,—Reform.

No. 9 is a pretty ballad, but one of the common race.

No. 10 is the charming introductory movement of Boieldieu's overture to *Le Calife de Bagdad*, with words, stated to be altered from a poem of the date of 1646, very well adapted to the melody.

No. 11 is an expressive air, set to words of great feeling, and well accompanied.

We perceive, by a notice in a corner of the first page of No. 12, that the words and melody owe their birth to James Conolly, Esq., and that the accompaniment is Mr. S. J. Wesley's. We hope shortly to meet again with the offerings of that gentleman's muse, enriched by the same musical taste.

HARP AND PIANO-FORTE.

The Military DUET and MARCH in AUBER'S Fiancée, arranged, with accompaniments, for the Flute and Violoncello, by N. C. BOCCISA. (Chappell.)

THIS is the air, 'Come, soldier, come!' arranged in a perfectly easy manner for all the instruments.

HARP.

THE HARPIST'S SKETCH BOOK, being a Collection of favourite Melodies, with Embellishments and Variations, by GUSTAVUS HOLST. (Chappell.)

WE have here a chorus of Meyerbeer, a Portuguese air, Bohemian airs, Pleyel's German Hymn, 'Caller Herring,' &c. &c., all set in the most familiar manner, and adapted to youthful performers, but only likely to become very popular with that class of harp players.

VIOLIN AND PIANO-FORTE.

1. GRAND RONDO CONCERTANTE, by J. MAYSEDER. Op. 46. (Clementi, Collard, and Collard.)

2. SIX SONATAS, composed by NICOLÒ PAGANINI, with a Pianoforte accompaniment. Two sets. (Hill.)

3. THREE AIRS, arranged with Embellishments for the Violin, with an accompaniment for the Piano-forte, by N. MORI. (Mori and Lavenue.)

No. 1 is the Rondo in *g*, beginning



and, like most of this composer's music, is lively, but skittish, wholly devoid of solidity, and difficult for both instruments.

No. 2 comprise many of the airs now become popular, and certainly exemplify 'the various styles of composition and execution of the celebrated Paganini.'

No. 3 consists of 'Tu Vedrai,' 'Cara adorata immagine,' and 'Langoir per una bella,' the three well-known airs arranged in by no means a difficult manner for the violin

with an easy accompaniment. A great deal of pleasing effect may be produced out of these by two performers of taste.

FLUTE AND PIANO-FORTE.

1. SOUVENIR DU TYROL, composée par T. BERBIGUIER. Op. 103. (Payne and Hopkins.)
2. FOURTH TEMA, with Variations, composed by the Same. (Hill.)
3. DIVERTISEMENT composed by THEOBALD BOEHM, principal Flute to the KING of BAVARIA. (Gerock, Cornhill.)
4. REMINISCENCES OF ROSSINI, No. 3, arranged by DIABELLI and GODBE. (Wheatstone, Conduit Street.)

No. 1 is a Swiss air, enlarged in a very brilliant manner for the flute, and requiring an experienced player, in whose hands it may be rendered effective. The piano-forte part is simple, and only demands a good timeist.

No. 2 is opera 46, and the author's favourite work, it is said. The air, an andante in *e b*, has great merit, as well as capabilities, which M. Berbiguer has shown in his ingenious variations.

The theme of No. 3 is in good taste, and calculated for the instrument, while the variations only show how prac-

tice may enable a performer to conceal its real beauties in passages that exhibit execution only. This is what in common parlance is called a clever composition, and in one sense of the word it is so; but we are not among those who value music by the labour the composer has bestowed on it, or by the trouble it gives the performer.

No. 4 is more to our taste: it is Rossini's fine aria, 'Vieni, fra queste braccia,' from *La Gazza Ladra*, so arranged as to preserve the melody entire. In fact, the air forms the whole of the publication, the accompaniment being that of the piano-forte adaptation of the opera. This is easy, but will prove interesting to all parties, whether performers or hearers. It is, in short, music, and not sleight-of-hand.

FLUTE.

ROSSINI'S CABINET, consisting of subjects from the works of this composer, arranged in a familiar style, by L. DROUET. (Welsh.)

To the title of this we only need add, that it is the first number of a little work in quarto, containing six easy airs in as many small pages; and certainly we must say, that too high a price is set upon a publication got up at so little expense. At this rate, the music alone in every number of the *Harmonicon* ought to be charged at about a dozen shillings; and estimating the letter-press in the same proportion, each number might be made to cost seven or eight and twenty shillings!

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 307 of last volume.]

Dec. 2d.—The *Morning Chronicle* of to-day, speaking of 'Water parted from the Sea,' says, 'it is as delightful an air as ever was set to *nonense*.' I am not at all disposed to censure the verses so designated, the chief fault of which, however, consists in the blunder of making the sea the immediate source of rivers; a very venial poetical error. But let not Dr. Arne bear all the blame: he imitated them from Metastasio; and if not in the best possible manner, his lines are better than those which pass unnoticed every season in the King's Theatre versions of Italian operas—are not at all inferior to most theatrical attempts at poetry, which are received without a murmur from the public, generally escape the censure of critics, and flourish most surprisingly in our lyrical dramas. It will not be any waste of time to look again at the verses of the imperial poet-laureate:—

L'onda dal mar divisa,
Bagna la valle, e'l monte;
Va passeggiaria
In fiume,
Va prigioniera
In fonte,
Mormora sempre e geme,
Fin che non torna al mar:
Al mar dov' ella nacque,
Dove acquisto gli usuri,
Dove dai lunghi errori,
Sperar di riposar.

Artaxerxes, Atto 3, Sc. 1.

Which lines Hoole thus translates:—

The streams, divided from the main,
Bathes the mountain, bathes the plain;

In some crystal river goes,
Or confin'd in fountain flows:
Still with sighs it seems to mourn,
Gently murmuring to return
To the sea from whence it rose:
Whence was drawn its limpid store,
Where, its many wand'ring o'er,
Again it hopes to find repose.

Arne has not, it must be confessed, been so true to the original as Hoole; still I will venture to place his paraphrase in juxtaposition with the established translation:

Water parted from the sea
May increase the river's tide,
To the babbling fount may flee,
Or through fertile valleys glide.
Though in search of lost repose,
Through the plains 'tis free to roam,
Still it murmurs as it flows,
Panting for its native home.

3d.—CONTEMPORARY CRITICISM.—Two evening papers of high respectability, thus speak of a performer in the Opera of *Artaxerxes*.—'Mr. Wilson is the worst *Arbaces* on the stage. He has a beautiful voice and great feeling, but he is unable to give effect to the music. Even in the least difficult passages he was painfully deficient.'—*Courier*.

'Mr. Wilson is beyond all question the very best *Arbaces* on the boards, nor have we seen him to so great advantage in any of his previous characters.'—*Globe*.

This, be it known, is not opposition criticism, both accounts having been written on the same night.

'Who shall decide when critics disagree?'

Not I; but if the gentleman named as 'the best,' be really so, I should like to know what, in the opinion of the Aristarchus who thus ranks him, the worst must be. I should be equally glad to learn what will be thought by readers in the country, who have no means of judging for themselves, of the state of musical criticism in London.

5th.—A work of great interest, and from which Britons might learn much, were they as docile as industrious—*A Tour in England, Ireland, and France, in the years 1828-9, by a German Prince*, thus speaks of the state of musical taste in this country:—"The love of music in England is a mere affair of fashion. There is no nation in Europe which pays music better, or understands it less." Immense sums are, indeed, expended here, in learning little, because the mode of teaching is generally erroneous, and in purchasing publications, most of which are worthless, at double the price which even good compositions ought to be sold for. But this is not all: we do not hesitate to give a fashionable Italian singer thirty, nay forty, or even fifty, guineas a night for screaming out of tune; and lavish two hundred guineas—aye, two hundred at least!—on an outrageously mercenary violinist, for the pleasure of hearing him play for about three-quarters of an hour altogether, and half of the time on one string!—O that an English Juvenal would but rise up to apply the caustic to such folly!

8th.—The *Times* of to-day contains the following letter from a correspondent at Brighton:—

'Some sensation has been excited at Brighton by a circumstance relative to Paganini. Mr. Gutteridge, it appears, had engaged the Signor to play at the theatre for one night, at the moderate sum of two hundred guineas. As the theatre, however, when crammed almost to suffocation, would only produce about 200*l.*, and, after paying Paganini and other expenses, he would have had to disburse nearly 300*l.*, Mr. Gutteridge was of course compelled to raise the prices. It was therefore announced that the prices of the boxes and pit would be doubled, and the admission to the gallery increased to 4*s.* The announcement of the intended increase of prices caused considerable dissatisfaction in Brighton; and placards were yesterday posted on the Steine, calling upon the public to resist the extortion, and threatening, if the prices were raised, to make of Brighton another Bristol. Mr. Gutteridge, having obtained one of the placards, went to the Magistrates to ask for protection against the threatened outrage, and a promise was of course made to him of the assistance of the police. Although, as far as Paganini is concerned, I should be glad to see a stop put to his shameful system of extortion, yet, for the sake of Mr. Gutteridge, I am glad to say that there is every prospect of a full house to-morrow.'

10th.—'We see,' says the same Journal, 'from a Brighton paper, that Paganini performed at the theatre on Wednesday night to a crowded house, though, or perhaps because, the prices of the pit and boxes were 10*s.* 6*d.*, and that of the gallery 4*s.* The terms of the musician were two hundred guineas for one night, to be paid before the curtain drew up. Yet John Bull wonders that he is the laughing-stock of all the artistes of Europe.'

11th. I have received from an authentic source, the following account of the receipts at the King's Theatre, for the fifteen nights of Signor Paganini's performance:—

Boxes, tickets, and money taken at the doors	£9,000.
Of which M. Laporte's share, one-third, amounted to	3,000
He had also fourteen boxes each night, let at four guineas; making	882
And thirty-three pit-tickets, at ten-shillings and sixpence	260
Total of M. Laporte's share, out of which he was to defray the expenses of the band, &c.	£4,142

Yet one of the band was obliged to obtain what was his due, by an action at law! And the leader, Signor Spagnoletti, has now a suit pending to compel M. Laporte to remunerate him for his labours!

12th. PAGANINI IN THE SURGICAL THEATRE.—An operation of singular rarity and importance, announced to be performed on Thursday the 1st of last month, at St. Bartholomew's Hospital, was put off till the Saturday following. 'Among those who were particularly disappointed by this postponement,' says the *Herald* of the 8th, 'was the Signor Paganini, who had been brought there by a medical friend, to whom he had expressed his anxious desire to witness "some terrible operation." The Signor, however, was not present when the operation actually did take place, and his absence has been thus accounted for:—Mr. Earle, the operator, having been informed of the illustrious fiddler's disappointment, caused it to be intimated to him that the operation would take place on the Saturday, and that he should be extremely happy to receive him, provided he would undertake to perform, on some future day, for the benefit of the poor woman who was to be operated upon. Signor Paganini's curiosity appears to have entirely evaporated upon the receipt of this communication; for he returned no answer to it, nor did he make his appearance on the day of the operation; and we are credibly informed, that the only object of this modern Orpheus, in seeking to be present at "some terrible operation," was, to study the screams of the patient, and thereby add to his imitations another, so novel and interesting, that it could not have failed to throw into new ecstasies the whole musical world.'

15th. Considerable alterations are making in the concert-room of the King's Theatre, which, though they will not restore it to what it was, will render it much more fit for its intended purposes than it has been since M. Laporte, by consent of Chambers's assignees, converted it into a nondescript sort of place, half saloon, half theatre. The upper pit, or raised part of it, is reduced, and the whole floor levelled; another row of boxes is added, and the entrance is from the centre instead of the sides. This arrangement will, of course, do away with that dangerously-constructed refreshment-room, the close air of which and the liability to fire, ought long ago to have attracted the notice of those—if such persons there be—whose business it is to look to the security of our public places. A private entrance and staircase are also formed for the use of the Queen, should she attend the Philharmonic or other Concerts given there. It is to be hoped that the orchestra will also be much improved, and that the flooring of the room, which is completely worn away, will undergo a thorough repair.

17th. It appears that Mr. W. Knvyett succeeds the late Mr. Greatorex as conductor of the Ancient Concerts. In this school he may be said to have been brought up, and no man better understands the character and merits of the music there performed than himself. I trust he is aware that very considerable improvements must be immediately carried into effect, in order to give the concerts the slight-

est chance of stability. A vigorous mind may do much in the situation which Mr. Knyvett is appointed to fill, not only for the performances of which the actual management must depend on the various talents of the conductor, but for the benefit of the art generally. The stores of ancient music can yet furnish an abundance of admirable compositions which are utterly unknown, except to very few persons. These, if properly got up and produced, would supply the concerts with a constant succession of what, being wholly forgotten, would be novelties to every individual among the subscribers; and thus might be restored to the musical world some of the finest works of genius. But in rescuing from oblivion compositions of the older masters, those of later days ought not to be obstinately passed over. The rule of not performing the works of living composers is, in such an institution, a salutary one; but where all fear of the influence of intrigue and personal favour is removed, there can be no reason for excluding compositions which, on the decease of the authors, will only depend for favour on their intrinsic merits, or on the unfettered judgment of those to whom the selection of music is entrusted.

The contest for the patronage of the conductor's chair of the Ancient Concerts was between two royal personages. The Duke of a northern county, aided by the northern Archbishop, beat the Duke of the southern coast, when the directors came to the election.

19th.—*ECCE ITERUM CRISPINUS!*—The following is from the *Court Journal* of the 17th:—

“We see it stated in a letter from Brighton, inserted in the *Courier*, that Signor Paganini has refused an offer of 1000 guineas from the managers of the Liverpool theatre, for six nights, and that he demanded 10,000*l.* to play fifteen nights at the Vauxhall Gardens, during the last season. We understand that this is strictly true, and that an intimate friend of M. Laporte was, in both instances, the medium of communication with Paganini. . . . It is understood that Paganini intends to purchase a title when he thinks he is rich enough to afford the price of it.”

The above Journal has, doubtless, ascertained the truth of that which it asserts; I am therefore bound to believe what is stated, and it convinces me that Signor Paganini, finding us, at his arrival, a little crazy, took it into his head, when he made such demands, that we were become stark mad. As to his future title, it has been proposed to make him *Marchese di Cremona*; but others think that he should be created *Duca d'Inghilterra-Stolta*.

22d.—The subjoined account of the state of engagements for the King's Theatre, has the air of coming from authority. It is a mild but wholesome rebuke of those who inserted in the papers certain puffs preliminary concerning the opera.

“Of the opera arrangements little is known. Mr. Monk Mason has not arrived, although hourly expected. We believe Taglioni is not yet engaged, and that Sontag certainly will not come. . . . With the best intentions and the most liberal spirit, it was next to impossible for him to have anything like an efficient corps of singers before Easter. The engagements on the Continent have always hitherto opposed it; and we thought his friends rash, considering how late he adventured, to predict so confidently, that he would be more successful than his predecessors. We have indeed heard, that, notwithstanding the rehearsal of

Idomeneo, it is found positively necessary to open the campaign with *La Gazza Ladra*.”—*Athenæum*.

The rebuke and exposure contained in the next article is more pointed and explicit:—

“A paragraph has been sent to the papers, written, we suspect, by an injudicious friend, announcing the engagement of Signora Battista, ‘the first contr’ alto of the day.’ We have, as in duty bound, asked our musical friends for some particulars respecting this lady; and have at length learned, that she was a Madlle. Quiuey, once engaged at the grand French Opera, where she was not very successful. She afterwards married a dancer, Monsieur Bajtiste, and has since been a short time in Italy. Her name, we presume, has been altered to suit the delicacy of our northern ears.”—*Athenæum*.

23rd.—The *Courier* of last night has a letter from its Paris correspondent, which contradicts the story circulated here, of Meyerbeer's new opera having been secured for Drury Lane Theatre:

Paris, Dec. 20.—*Robert le Diable* continues to excite an incredible enthusiasm. By an arrangement just concluded with M. Monck Mason, Adolphe Nourrit is engaged to perform his original part at the Italian theatre in London. He will be supported by Tamburini, Grisi, and Tosi. His leave of absence from Paris commences on the 15th of April. Meyerbeer is also specially engaged to superintend the first three representations. The manager of Drury Lane has sent over Mr. Bishop express, to try and purchase the right of publication and performance in London, but he was too late. It is said, that before any arrangement was made with the Opera, an offer was made to the Drury Lane management to secure the production of the opera there, but, with the usual want of decision, Captain Polhill, refused to authorize any arrangement, and now, after sending an agent over on purpose, he finds the opportunity is irrecoverably lost. It is a repetition of the *Lions* affair.

“Our correspondent,” says the *Courier*, immediately after the above article, “is severe on Captain Polhill. It is well known that matters of this kind are left to the judgment of his managers, and that there is no indecision about the lessee himself whenever he is called upon to furnish pecuniary supplies for the use of the theatre. If he had been advised to secure Meyerbeer's opera, we are quite sure that he would have done so without regard to cost. It is really a pity that, with so large an interest at stake, Captain Polhill does not take upon himself the administration of his theatrical affairs.”

This commentary will surely call forth those to whom Captain Polhill has entrusted the management of his theatrical affairs.

—It seems, that all the performers who attended the late Coronation have been paid, the money having been placed in Sir G. Smart's hands for such purpose, on the 18th of November. The Treasury did not insist, as a condition, that the uniforms should be returned, though a demand to that effect was made by the Lord Chamberlain's office, but not complied with.

25th. If a notice in the *Observer* of this day is founded on good information, the Italian Opera, after all, is to open with four singers who have their reputation yet to make; and with an opera of that very milk-and-water composer, Donizetti!

GRESHAM PRIZE MEDAL.

To the Editor of the HARMONICON.

SIR,

Dec. 3rd, 1891.

Your correspondent, 'A devoted Lover of Church Music,' if he will take the trouble to refer to any late number of the *Harmonicon*, may see that his wishes have been anticipated by the announcement, in large capitals, of the GRESHAM PRIZE MEDAL, to be annually awarded for the best original composition in sacred music. It does not appear from the printed conditions, that it was ever proposed or intended to offer 'pieces of coined gold' as the stimulus.

The other complaint is equally unfounded. The names of two gentlemen, of the highest rank in the profession, and of undoubted 'critical knowledge,' who are willing to act as judges in awarding the prize, have already 'been made known.' They were published in the *Harmonicon* for November. The Professor of Music in Gresham College, for the time being, is, of course, himself one of the judges; and Dr. Crotch, the Professor of Music in the University of Oxford, has kindly consented to join Mr. Stevens in this 'onerosus duty,' as it is justly termed by your correspondent. It is understood to be the wish of these gentlemen, that the third umpire should be a clergyman, whose musical science may be equal to the task of deciding on the merits of the compositions, and who may have leisure and inclination to undertake it.

The remarks of your correspondent, on the inadequate value of the prize, are not, I think, in very good taste, and do not require an answer.—I am, &c.

A. T.

PHILHARMONIC SOCIETY.

THE Concerts of the Philharmonic Society, for the ensuing season, are fixed for the following nights:—Feb. 27; March 12, 26; April 9, 30; May 14, 28; and June 11, at the concert-room, King's Theatre, the rehearsals for which will take place, as usual, at twelve o'clock on the Saturday mornings; but these are to remain, as last year, quite private.

To the Editor of the HARMONICON.

SIR,

December 17th, 1891.

In the *Spectator* of this date, are some remarks respecting the fracas at the Philharmonic Society, to which I alluded, and only alluded, in my letter of the 18th of last November. The writer of the article in question has assumed—for nothing that I said could have given rise to any assertion—that I intended to enter into further particulars relative to that affair, which I can assure him I had not, and have not any design or thought of doing; for I considered the circumstances of the case to be of a private nature, more especially as the names of ladies of great respectability were connected with it, and in a manner that could not in the slightest degree interest the public.

I earnestly request that you will do me the favour to insert this explanation, which those who have read my former letter may think wholly unnecessary, but which is due to those who may have seen only the article in the *Spectator*.

I am, Sir, &c.

Z.

FOREIGN MUSICAL REPORT.

MILAN.

Chiara de Rosenberg, a new opera by Ricci, has been brought out with distinguished success at the *Scala*. If this young composer failed in the opera he wrote last season for the *Cannobiano (La Nave)*, he has had a complete revenge on the present occasion. The libretto of *Chiara di Rosenberg* is more adapted than that of *la Nave* to musical expression; and the pains bestowed on the composition secured the composer's triumph.

PALERMO.

No work of any importance has been brought forward at this theatre since its opening in September. After the *Zingara* of Donizetti, which was very well received, and in which Signora Menzocchi and the tenor, Poggi, distinguished themselves considerably, the managers brought out a one act farsetta by the same composer, called *La Lettera Anonima*, which was successful; and, together with the *Zingara*, Mercadante's *Elisa e Claudio*, and the ballet of *Figlia mal custodita*, has formed the whole repertory of the theatre.

MADRID.

Bellini's *Straniera* has been performed here. Madame Tosi, who was so much applauded in the *Ultimo Giorno di Pompei*, is certainly inferior to Lalande in the *Straniera*. [What then must Madame Tosi be?] She has, however, a voice of good quality, particularly in the upper notes, but is deficient in facility of execution. As an actress also, she has no inconsiderable merit, and cuts with warmth into the spirit of the scene, but cannot bear a comparison with Pasta. Madame Lalande is expected very shortly,

and is to make her *début* in *Semiramide*, in which Madame Eckertlin is to perform Arsace, and Inchindli, Assur; in the mean time, another opera of Pacini's, *I Crociati in Tolémaide*, is to be immediately brought out.

PARIS.

After many months of anxious expectation, the lovers of music had an opportunity of hearing M. Meyerbeer's new opera, *Robert le Diable*. Of this work it is hardly sufficient to say, that it is the *chef-d'œuvre* of its composer; its production will form an era in the history of the musical art: repetition has only increased its popularity; every night that it is performed, the house is crowded, and the doors besieged by numbers of disappointed candidates for admission*.

At the Opera Comique, *The Marchioness of Brinvilliers*, and at the Théâtre des Nouveautés, *The Sybarites of Florence*, have been crowned with complete success. The first-named one is written by MM. Scribe and Castil-Blaze, the second by M. Lafitte; the music in each is a *pasticcio*; no less than nine composers contributing original pieces to the *Marchioness*; and the music of the *Sybarites* consisting partly of original compositions by MM. Aimon and Barbereau, and partly of selections from *Fidelio*, *Euryanthe*, *Oberon*, the *Crociato*, and *Tancredi*; thus laying under contribution Beethoven, Weber, Meyerbeer, and Rossini.

Don Giovanni has been revived at the *Théâtre Italien* for the *début* of Madame Schrader-Devrient. Her success was not equal to that which attended her on the German theatre.

* Of this opera we shall give a detailed account in our next number.]

She has an ardent mind, an expressive voice, and distinguished talents as an actress; all which she displayed to advantage when singing in her own language, but with her German, she appeared to lose her self-confidence; her intonation was enfeebled, her pronunciation, so clear and beautiful in her native language, feeble and inarticulate; and she seemed altogether conscious that she was trying an experiment, the success of which was, even to herself, at least doubtful. Nevertheless, there were points in which her genius forced applauses from an audience not too favourably inclined towards her. Lablache was the Don Giovanni; Rubini, Ottavio; and the parts of Elvira, and Zerlina, filled by Mesdames Tadolini and Caradori. Neither of them obtained any very brilliant success: able actor as Lablache is, and although he was much applauded in *Fin ch'han dal vino*, Don Juan is not a character suited to him; Elvira is beyond the powers of Madame Tadolini; Madame Caradori did not seem to understand the part of Zerlina; and Rubini, from whom much was expected, walked through the part without exertion, and apparently without interest.

Madame Pasta took leave of the Parisians, with an extra performance, consisting of *La prova d'un opera seria*, and a Concert, at which all the principal singers of the establishment assisted. The most remarkable feature in the Concert was an overture in *re*, composed by Don

Pedro, the ex-Emperor of Brazil. It is written with correctness, and evinces an extensive knowledge of orchestral effects. It was much applauded.

The departure of Pasta was the signal for the delightful Malibran to enter upon the scene of her triumphs. It was a happy idea of the managers, thus to keep interest and expectation constantly alive by a succession of fresh and first-rate performers. Pasta, Caradori, and Schröder-Devrient, have already appeared; Malibran is now the ascendant star; a new tenor singer, and *Il Pirata* (the *chef-d'œuvre* of Bellini, and the greatest character of Rubini), are promised. Certainly it would be the height of ingratitude in the public not to reward so much pains, activity, and intelligence in the manager.

La Gazza Ladra was the opera selected for Malibran's re-appearance. Lablache played the Podesta, one of the best characters in his collection, and Rubini, Giannetto. Malibran was so overcome by the applauses that greeted her first *entrée* as to affect her voice, and take from the force and beauty of her cavatina. *Di piacer*, but she soon recovered: in the *finale* to the first act, she became all herself again; and in the duet with Rubini in the second, the two singers vied with each other, until it appeared as if talent, feeling, and enthusiasm could go no further. It is with regret we add that indisposition has since obliged Malibran to quit the theatre for a time.

THE DRAMA.

DRURY-LANE THEATRE.

THE principal musical performance at this theatre during the past month, has been Rossini's *Barbiere di Siviglia*, with the whole of the original music, except the serenade 'Sorge la bella Aurora,' sung by Count Almaviva in the first scene, and the finale to the second act, 'Di si felice innesto,' for the first of which, the serenade from the *Donna del Lago* was substituted; and for the second, the rondo which forms the finale of the *Cenerentola*. Of the first of these substitutions we neither see the necessity, nor agree in the good taste; an air that has been worn threadbare in every shape into which the ingenuity of arrangers could metamorphose it, usurps the place of one equally beautiful and far less hackneyed; for the second we can see no reason, except the rounds of applause which Mrs. Wood's singing 'Now with grief no longer bending,' is sure to call forth. This would be a legitimate cause, perhaps, if the former part of the opera afforded her less opportunity of earning her well-deserved plaudits; but as it is, we really think both the lady and the managers might have rested satisfied; or if the air was to be introduced at all, the music-lesson scene in the second act would have been a more appropriate place. In that scene every performer of Rosina is privileged to introduce whatever air she thinks best calculated to exhibit her powers, and it would have given us real pleasure to have been able to compliment Mrs. Wood on at length discarding the vulgar ballad, 'An old man would a wooing go,' which has so long been allowed to disfigure this opera. With these few drawbacks our account of this performance is one in which we have the satisfaction of bestowing unreserved praise. Mrs. Wood's performance was at least equal to any former exhibition of her unrivalled talents, and we are happy to say relieved us from a fear we expressed in our last number, that her physical powers might fail under her

vocal exertions. On the first night, in addition to all the rest of her part, she introduced a long Scene from Rossini's *Zelmira*, yet even in the repetition of her finale song, which was as usual encored, her powers seemed to have suffered no diminution. Mr. H. PHILLIPS, who appeared for the first time in the character of Figaro, sang the part excellently, and displayed more of comic humour than we had hitherto given him credit for, though his liveliness still did not extend itself sufficiently to his limbs to render him quite the active barber of Beaumarchais. Mr. SEGUIN, in Don Bartolo, both acted and sang well; and Mr. Wood, in Count Almaviva, showed great improvement, particularly in his part of the trio in the third act, the last movement of which, 'Zitti Zitti,' was loudly and deservedly encored. The finale to the first act, and the set in the second, were performed with a correctness which we have seldom known equalled, and certainly never excelled, on the boards of the King's Theatre. In fact, although we have heard this opera so frequently that we made our first visit to Drury Lane merely as a matter of duty, we have repeated it more than once in consequence of the pleasure we experienced.

COVENT GARDEN THEATRE.

AFTER much judicious, coarse puffing in all the papers that are either good-natured or weak enough to admit articles of so vulgar a nature, and which so disgusted the thinking portion of the public, that a feeling almost amounting to prejudice was excited against the performer whose success was the object of praise so prematurely bestowed, Miss SHIRREFF appeared at this theatre on the 1st of last month.

Such a flood of orders was poured into the house on this occasion* (not by the management, it is but fair to state), that the applause bestowed on the debutante was not by the experienced part of the audience considered as any criterion of her merits. Had she been the finest singer that ever aspired to vocal fame, the plaudits could not have been greater; and if her talents had proved decidedly below mediocrity, the result, so far as that evening was concerned, would have been much the same. A hundred stout hands, artfully stationed in different parts of the theatre, and determined to support any performer, will carry their point for one or even two nights, because the many do not think for themselves, and are generally misled by the apparent enthusiasm of small clusters of people who seem to be able to judge, therefore fit to rely on. Enthusiasm, too, whether real or affected, like other strong feelings, is apt to be catching; and, at all events, people are not much inclined, without some powerful motive, to oppose vigorous efforts, and rather fall in with decidedly expressed opinion, than take the trouble, without any prospect of personal advantage, to oppose it.

Mandane was the character chosen for Miss Shirreff's first appearance—a part which is not an unfair test of the ability of a singer, being a mixture of the bravura, the tender, the energetic, and the gentle styles, and without having arrived at some degree of proficiency in each, no performer can hope to be listened to as the heroine of this opera. Her voice is a soprano, full in tone and powerful in the upper notes, but weak in the lower. There is occasionally a hardness in it, which, it seems to us, depends more on the manner of delivery than on its natural quality. Her intonation is true; that is to say—for the technical term is not generally understood—she is always perfectly in tune. She evidently sings what she is taught, and at present exhibits no proofs of genius,—nothing appears to spring from her own imagination; and all her embellishments are not only those of her master, but what had been her master's property, in common with many others, twenty years ago. Her shake, which was often unnecessarily exposed, is defective, and her execution that, not of a finished singer, but of a learner, who has, however, made great advance towards a very respectable degree of perfection. Miss Shirreff, nevertheless, is on the whole a singer calculated to win the favour of most people, whether really connoisseurs, or only knowing 'what pleases them,' and will offend none. She does not, and never will, astonish; she has at present no power to excite any strong emotion, nor do we think she will ever acquire it: she has neither the clearness of voice nor the *naïve* manner which were Miss Stephens's chief attributes; and, we need not say, she cannot pretend to any of Mrs. Wood's perfect knowledge of the art, or of her fine taste and richness of fancy; yet being devoid of any striking defect, possessing some valuable qualities, having no inconsiderable share of beauty, an advantageous person, and a deportment which if not praiseworthy is not censurable, she unquestionably has been to a certain extent successful, and will continue to please. Nay more,—should she now study music as it ought to be studied by those who wish to become great, Miss Shirreff may at no very distant period place herself among the first-rate singers of her day.

The *Artaxerxes* of Miss H. CAWSE is a performance to which the most fastidious critic cannot raise an objection.

* It was at length found necessary to stop them; in consequence whereof great confusion arose at the doors, and many, who had an undoubted right to admission, were refused entrance.

The *Arbaces* of Mr. WILSON will not augment his reputation as a singer. His acting is respectable; but with a good voice and this sufficiently flexible, two important natural advantages, he produces no effect. Mr. BRAHAM's *Artabanes* is the best we ever heard or saw, and we believe the best that ever appeared; though perhaps some one may be alive, some *laudator temporis acti*, some octogenarian at least, to oppose the name of BEARD, the original performer of this character, to that of its present representative. His 'Behold on Lethe's dismal strand, a fine air in itself, assumes in his hands a musical rank which it never before, in our time at least, attained; and 'Thy father! away!' is generally called for three times,—so effective does he render this short ænergetic song.

It is, perhaps, too late to recommend a considerable abatement in the piano-forte accompaniment to this opera, now introduced, particularly as relates to the part of *Mandane*. Miss SHIRREFF was or was not capable of singing without such assistance, if it may so be called; if the latter, she should have been withheld till able to trust to herself. Dr. ARNE wrote such instrumental accompaniments as, in his judgment, were best suited to the airs: Mara, Billington, and other great singers, thought them quite sufficient, and, indeed, would not have permitted any such interference and interpolations as those to which we allude; they are not only derogatory to the singer, and affronting to an excellent band, but subversive of the designs of the composer, and productive of the most injurious musical effect.

Miss SHIRREFF has also appeared as *Polly* in *The Beggars' Opera*. Whether the part is more suited to her powers, or that she has improved by actual stage experience, we cannot decide, but certainly we like her much better in her second than in her first character. Her 'Virgins are like the fair flower'—the lovely air from Purcell's *Dioclesian*—and 'Can Love be controlled by advice,' are sung with great feeling, and in a most charming manner. 'Cease your fanning,' on the contrary is a grand mistake, whether considered musically or dramatically,—she sings it as an *adagio*, though it evidently should be a moderated *allegretto*, for this is a song of reproach, not of lament; and instead of addressing it to *Lucy*, *Polly* steps forward in front of the orchestra, leaving her to whom every word ought to be pointed, at the back of the stage! Two or three of the airs, the last-named particularly, Miss S. certainly overloads with ornaments; but we cannot agree with some very respectable critics, that her embellishments in the present opera are, on the whole, exuberant.

Mrs. KEZLEY makes a true jailer's daughter of *Lucy*. Viewed in this light—and such is the character intended by Gay—it is the most finished piece of acting we ever witnessed: it is the very perfection of vulgar love and jealousy. Mrs. GIBBS is an excellent *Mrs. Peachum*; and Mr. BRAHAM's *Macheath* is a spirited representation of a gentlemanlike highwayman. He wants rather more warmth in his scene with the ladies, though we really cannot blame him for declining the kissing part of the business. It would be superfluous to say anything of his singing in this opera; and equally unnecessary to praise the airs in it, the greater part whereof prove that there is a standard of taste in music. Who that possesses real taste can listen to such melodies without infinite pleasure—without admitting that they have never been surpassed by anything of the kind, and will, most probably, continue to please, unless time should entirely change the nature of song, and bring forward something totally unlike and far superior to that which has so long delighted all ears that are sensible to the charms of melody!

MEMOIR OF IGNATIUS PLEYEL.

(From *La Revue Musicale*.)

IGNATIUS PLEYEL was born in the year 1757; he was the twenty-fourth child of Marten Pleyel, a schoolmaster residing at Rupperstahl, a village within a few leagues of Vienna, by a lady of noble birth, whose family had disowned and disinherited her on account of her unequal marriage. His mother died in childhood of him, and his father, after having fourteen more children by a second wife, died at the patriarchal age of ninety-nine.

Educated as is usual with the youth of Germany, the young Ignatius learned the rudiments of music almost as soon as he learned to speak; the bent of his genius towards the art showed itself early, and so decidedly, that his father sent him to Vienna to study the piano-forte under Vanhall. Until he was fifteen years old he had no other master, but about the year 1772, the Count Erdady, a Hungarian noble, took him under his protection, and placed him as a pupil and boarder with Joseph Haydn, paying for his board and instruction a hundred louis per annum, a sum, for that period, by no means considerable. During five years Pleyel continued an inmate of Haydn's house, applying himself with unremitting assiduity to his musical studies under the guidance of that great master.

A circumstance, singular in itself, and the more so, from its having escaped the researches of all the biographers of Haydn, was very near destroying for ever the friendship and good understanding which prevailed between him and his scholar. It was a custom of Haydn as soon as he had finished any new work, to lay it aside for some time before he again looked at it, for the purpose of retouching and correcting. It happened that, under the influence of low spirits and chagrin, this great master had written six quartets, all in a minor key. According to custom, he left the manuscript on his piano, and, as was also usual with him whenever he had finished a new work, he dismissed from his mind, and forgot entirely the subjects and ideas on which he had been working. Some time afterwards, Haydn felt inclined to revise these quartets, of which he thought favourably, but he sought for them in vain; they had disappeared, were no where to be found, and all attempts to recover them ended only in disappointment. Pleyel, who alone had access to Haydn's house and apartment, was suspected by him of having stolen the missing quartets; and notwithstanding all the protestations of his pupil to the contrary, he continued for a long time firm in that opinion. At length, however, the sincere and devoted attachment of his young pupil convinced Haydn that his suspicions must be unfounded: he restored him to his friendship, and thought no more of the circumstance, except occasionally to regret the disappearance of what he considered one of his best productions. The most singular part of the whole affair is, that the thief, whoever he may have been, did not attempt to derive any advantage from his robbery; these stolen quartets never saw the light.

In 1776, when Pleyel was in his twentieth year, and had nearly completed his studies, Gluck returned to Vienna, after bringing out his opera of *Alceste* in Paris. FEBRUARY, 1832.

He had not been many days in the Austrian capital, before he paid a visit to Haydn, who played to him his quartet in F minor then just written. The beauties of so fine a composition could not be lost upon the great restorer of lyric tragedy, who, accordingly, bestowed on the quartet warm and well-merited applause. Haydn then requested his guest to hear a specimen of the composition of his favourite pupil Pleyel: this also was praised by Gluck, who said, 'My young friend, you understand very well 'how to put notes on paper; you have now only to learn 'how and when to blot them out again.'

In 1777 Pleyel left Haydn, and returned to his patron, Count Erdady, who had appointed him his Maestro di Capella. This situation, though in many respects both advantageous and pleasant, did not entirely satisfy the young musician, who nourished an intense desire to visit Italy.

The Count at first opposed this fancy, but yielded at length to the repeated solicitations of his protégé, gave him leave of absence, and supplied him with the means of carrying his wishes into execution. Pleyel accordingly set out for Naples. Once arrived in Italy, he soon became acquainted with all the celebrated artists who shed their lustre over that Augustan age of Italian music: Cimurosa, Guglielmi, Paisiello, were numbered among his friends; his taste was formed by hearing such singers as Marchesi at Milan, Gnadagni at Padua, the Gabrielli, Pacchierotti, &c. Nardini was then still living, and in full possession of his unrivalled powers on the violin. Pleyel had frequent opportunities of hearing and admiring him. He was also intimate with Pugnani, and, indeed, with the majority of those great artists whose united talents rendered that period perhaps the brightest and most astonishing in the whole history of Italian music. At Naples he was presented to the king, who received him with great kindness, and required him to compose some pieces for a species of lyre or guitar, upon which his majesty sometimes performed, a task which the young German executed with facility, and much to the royal satisfaction.

Although the bent of his genius was towards instrumental writing, Pleyel determined, while at Naples, to try his hand at theatrical composition, and produced an opera on the story of Iphigenia, which was represented with success at the great theatre, and subsequently translated into German. The manuscript German score is preserved by M. André of Offenbach, who has published a pretty recitative and rondeau from it in his collection of airs arranged for the piano-forte.

It was not till 1781 that Pleyel returned to his native country, and then his stay there was but short. The recollection of Italy was uppermost in his mind, the desire to return thither his strongest wish; in the following year he again quitted Germany and proceeded to Rome, where he was present in February, 1783, at the production of Cherubini's comic opera, *Lo Sposo di tre Femmine*. His second visit to Italy, however, was not so long as his first. The advanced age of Francis Xavier Richter, then Master of the Chapel in the Cathedral of Strasburgh, rendered it necessary that he should have some assistant in performing

the duties of his office; the appointment of deputy, together with the reversion of the situation expectant on the death of his principal, was offered to Pleyel, who accepted the proposal, and settled in Strasburgh before the end of 1783. His new post imposed upon him the necessity of writing for the church, in which species of composition he composed several pieces which were well thought of, but were unfortunately all destroyed, together with the compositions of Richter, in a fire which happened at Strasburgh a few years after. Richter died 12th Sept., 1791, and Pleyel became Chapel Master of Strasburgh Cathedral.

It was during the ten years between 1783 and 1793 that Pleyel produced the greatest part of his works. His violin quartets and sonatas for the piano-forte acquired the highest popularity; editions upon editions were published at Vienna, Berlin, Leipsic, Offenbach, Paris, London, and even in Holland, while the number of copies sold was almost incredible. No instrumental music of that class was endured but Pleyel's, and his reputation eclipsed that of all his contemporaries. He also wrote some symphonies; and, although his style had hardly the grandeur requisite for this species of composition, their easiness of execution, and the elegant melodies which they contained, rendered them pretty popular.

A weekly concert, called 'The Professional,' had existed for some years in London, under the management of several distinguished artists and amateurs of music. In 1791, Salomon, a violinist of great celebrity, determined to give a series of twelve subscription concerts in the Hanover Square Rooms, and in order to strengthen himself for the approaching struggle with his 'professional' rivals, engaged Haydn to furnish a new grand symphony for each night. Haydn went to London, where his symphonies, the last twelve he wrote, produced an extraordinary sensation, and the success of his enterprise in the first year encouraged Salomon to continue it the following season. The directors of the Professional Concert now felt the necessity of resorting to some new attraction, in order to interest the curiosity of the musical world, and recall the amateurs who were fast deserting them, and gathering round their spirited competitor. They engaged Pleyel, who went to London towards the end of 1791, and wrote for them several symphonies. The first concert under his conductorship was given on the 13th of February, 1792; the success of his music was prodigious; he surpassed himself, and showed that he was worthy to contest the palm even with his illustrious master. He wrote three symphonies, of which one in *B* was particularly admired as an excellent composition. Unfortunately, the 'Professional Concert' was discontinued a few years after, and by the dispersion of its library Pleyel's symphonies, of which he had not preserved any copies, were lost to the world*.

By his engagement in London, Pleyel had realized about twelve hundred pounds; this, together with some former savings, enabled him to purchase an estate a few miles from Strasburgh, to which he retired when the Revolution, by overturning the Catholic worship, deprived him of his office in the Cathedral. His retirement, however, was far from being unmolested; the situation which he had filled classed him among the *Aristocrats*; seven times during the year 1793 he was denounced, and only preserved his

life by a timely flight or concealment. At length he was arrested in the middle of the night, and led prisoner before the municipal authorities of Strasburgh. Interrogated on the subject of his opinions, Pleyel professed evism, in proof of which he was required to compose the music for a kind of drama, which a Septemberizer had written to celebrate the anniversary of the 10th of August. Refusal being out of the question, he undertook the task, only requesting permission to retire to his own house, that he might work more at his ease. This favour was granted him, but under the surveillance of two gendarmes, and, moreover, of the poet whose effusions he had been thus commanded to set to music.

After seven days and nights of almost uninterrupted labour, the task was achieved, and the author returned to Strasburgh to direct the performance. Amongst the instruments in the score, he had written a part for seven church bells, tuned to the notes of the gammut; these bells had been selected from those of several neighbouring churches, and hung up for the occasion in the tower of the cathedral. The first burst of these unusual instruments in a common chord produced so overpowering an effect that the composer fainted. The impression made by this fine composition is not yet forgotten by the inhabitants of Strasburgh; the score is preserved in the author's family.

Disgusted by these events, Pleyel sold his estate at Strasburgh, and in the spring of the year 1793 removed with all his family to Paris. The constantly increasing success of his compositions suggested to him the idea of securing to himself the profit which the music-sellers of the capital had hitherto derived from his labours, by becoming his own editor. This first led him to open a music shop, to which he subsequently added a piano-forte manufactory; his establishments were successful, but the unremitting attention they demanded, withdrew him gradually from composition, so that long before his death, he had entirely given over writing. In his intervals of leisure, nevertheless, he composed twelve quartets, which remain in manuscript, but which, in point of construction, are much superior to any of his published works, and prove that his self-imposed silence did not result from any failure of his talents. These quartets have excited the admiration of many distinguished performers, and especially of Messrs. Dussek and Onslow.

After a long career of labour, M. Pleyel withdrew far from the capital to a country estate, where he indulged his partiality for agricultural pursuits, and was living in a happy retirement, when the Revolution of July filled him with alarm on account of his property. His health was already beginning to yield; anxiety of mind increased his illness; and, after three months of almost unremitting pain, he died on the 14th of November, 1831.

Pleyel entered into the married state in 1788, and had eight children. His eldest son, M. Camille Pleyel, has distinguished himself both as a piano-forte player and composer: indeed, the demands which his manufactory of instruments makes upon his time and attention, have alone prevented his attaining a brilliant reputation.

Between the years 1783 and 1797, Pleyel's productions were exceedingly numerous; a correct and complete list of them would be very difficult to obtain, and it would be hardly possible to distinguish, in many instances, his original compositions from arrangements of them by himself. He is known to have published twenty-nine symphonies for a full orchestra, besides several symphonies concertante for violin, tenor, violoncello, and wind instruments; nine sets of violin quartets, five sets of quintets, and numerous

* Thus the French biographer. Truth, however, obliges us to remark, that Pleyel did not, in the opinion of his English hearers, approach at all near to Haydn; on the contrary, his inferiority was universally felt and acknowledged, even by those who relied upon the support of his talents. In two seasons more, Salomon, supported by Haydn, drove his rivals entirely out of the field.

trios for two violins and violoncellos, or violin tenor and violoncello, duets, sonatas, and concertos. Two serenades, one in *F* and another in *C*, for eight and nine instruments; a septet for two violins, tenor, violoncello, two horns, and double bass; a sextet for stringed instruments only. For the piano-forte, besides arrangements of many of his violin quartets, &c., he wrote several concertos and sonatas. In

1797 he published at Paris a 'New Method of Teaching the Piano-Forte, exemplifying the Principles of Fingering adopted by Pleyel and Dussek;' and in the same and following years several sets of easy and progressive sonatas.

As a vocal composer, we know only of his opera *Iphigenia in Aulis*, a *Hymn to Night*, published at Offenbach in 1797, and a set of twelve songs published at Hamburg.

ON CHANTING.

Sir,

A little manual has lately been published by Mr. J. E. Dibbs of York, entitled a *Key to Chanting*, a work that has been long wanted; and all lovers of harmony are much indebted to him for his attempt to simplify this beautiful portion of our ancient church music. The antiphonal chanting, even in our cathedrals, is not unfrequently performed in a careless, irrelevant manner, without a spark of feeling or expression; and, in consequence, it is neither understood nor appreciated by the congregation. The fault, however, is not in the system, but in the execution. By dwelling on the reciting note in the long verses; by occasional alternations of the loud and choir organ, of chorus and semichorus; and by the judicious introduction of a minor key, and slower time, whenever a change of subject requires it, the book of Psalms would present a theme, ever new and ever varying, for the taste, the feeling, and the piety of the organist*. To give full effect to the chanting, he should himself join in it, *sotto voce*; but when he looks upon this accompaniment as an inferior branch of his duty, and contents himself with counting the verses, and repeating the chords of the chant a certain number of times, without regard to the words, it is no wonder if the choir and the congregation become alike careless and indifferent.

Mr. Dibbs seems to have borrowed the idea of his work from Mr. Marsh of Chichester, who suggests, that in every verse, throughout the psalms, the word or syllable, where the reciting note ends, should be marked in red ink; a plan which is strongly recommended by the late Dr. Beekwith, in the preface to his collection of chants. Mr. Dibbs has improved upon the hint, by printing the psalms alternately in Roman and Italian type: 'The words printed in Roman character are to be sung to the first or chanting

* Mr. E. Heathcote, of Southwell, imparts a more devotional character to this portion of the choral service, than any performer on the organ I have yet heard. The correspondent, to whom you are indebted for the articles on 'Ecclesiastical Choirs,' will find the collegiate establishment at Southwell, a very interesting subject for inquiry. Many of the regulations are excellent; and you may do a service to the lovers of church music by making them public.

Oct. 21, 1819. 'It is recommended that the residentiary do appoint, on every Thursday, the church music to be performed on the following Sunday, and enter the same in the book, intitled "Appointment of Church Music," for the purpose of enabling the organist to practise the choir in the due discharge of their duties; and to make such arrangements as may prevent the frequent movements of the singing boys, in conveying communications during divine service.'

'At a Chapter, held 23d Jan. 1823, decreed that the Rector Chori be directed to keep a written account of the services and anthems performed in the church, at morning and evening service, and report the same at each quarterly Chapter.'

I am sorry to add, that in this, as in most cases, there are two sides of the question: the opposite page of the account I leave to some less partial observer. My own recollections of Southwell, and of its venerable church, are too agreeable to allow me to touch upon the darker side.

'note; those in *Italics* to the remaining notes of the 'chant.'

Blessed is the man that hath not walked in the counsel of the ungodly, nor stood in the way of sinners: and hath not sat in the seat of the scornful.

This arrangement is not, however, sufficiently clear for general use; since in many of the most beautiful and popular of the modern chants, the closing cadence may be said to begin in the very first bar. An edition of the Psalter, with the proper subdivision of the verses, marked throughout with bars, would furnish the most intelligible and certain direction, and might be printed at a very moderate expense.

Blessed is the man that hath not walked in the counsel of the ungodly, nor stood in the way of sinners: and hath not sat in the seat of the scornful

or much better thus:

And hath not sat in the seat of the scornful dwelling on the word seat, through the whole of the antepenultimate bar.

Various other methods might be suggested for marking the commencement of each bar, and the place of the accent. By figures thus:

The kings of the earth stand up, and the rulers take counsel together: against the Lord and against His anointed.

By the long and short syllables of the Latins:

Thou shalt not be afraid for any terror by night: nor for the arrow that flieth by day.

By the accents of the French:

For the pestilence that walketh in darkness: nor for the sickness that destroyeth in the noonday.

For Thou, Lord, art my hope: Thou hast set Thine house of defence very high.

By small black and white notes:

The heavens declare the glory of God: and the firmament sheweth His handy work.

One day telleth another: and one night cer ti fi eth an other.

But the mode of notation is of little importance, compared with the very faulty accentuation to be found in every page of the *Key to Chanting*. It would be better to lay

aside all rule, to leave each verse to be divided as 'taste, 'fancy, or caprice,' may direct; to have the same passage sung in six different ways, as may sometimes be heard among elanters, who have had the experience of nearly half a century, than to offend the understanding, and torture the ear, and disfigure these beautiful hymns, by the general adoption of a mode of accentuation so barbarous as that recommended in several instances by Mr. Dibbs.

That they should not enter into my rest.

For as in Adam all die.

The kings of the earth stand up, and the rulers take counsel together: against the Lord, and against his anointed.

His eyes consider the poor: and his eyelids try the children of men.

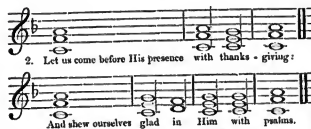
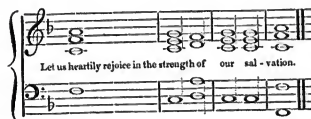
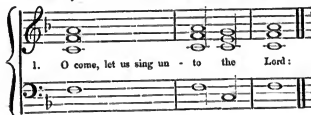
The eyes of the Lord are open over the righteous: and his ears are open unto their prayers.

Out of the first ten clauses of the 19th Psalm, as printed in the *Key to Chanting*, I should say that eight are injudiciously divided.

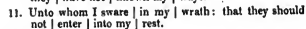
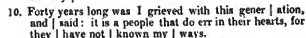
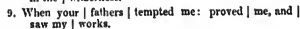
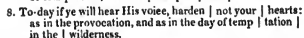
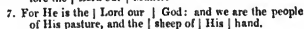
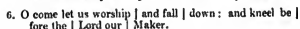
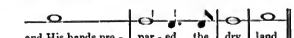
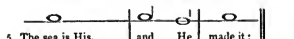
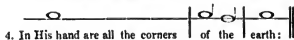
Having thus freely criticized the work of Mr. Dibbs, it will be but fair to give you my own theory*: and if you will afford me a page or two in the *Harmonicon*, it may perhaps induce some of your more scientific correspondents to enter into the subject, and ultimately tend to introduce this delightful branch of genuine church music into more general use, among our parochial congregations and national schools.

I will select that portion of the Psalter which is most familiarly known; and if we can determine the best mode of dividing the verses in this one psalm, the same principle may be readily applied to the whole book.

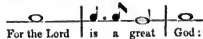
CHANT by TALLEM. Published by W. HAWES, 355, Strand.



* See a former Essay on this Subject in *Gentleman's Magazine*, Vol. XCVIII.



Ver. 3 may be divided thus:



In the *Key to Chanting* it is thus printed:

For the Lord is a great God:

and so it is sometimes, though very injudiciously sung.

Ver. 4 is frequently divided thus:

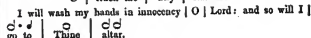
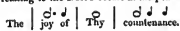


Or thus:



The verse cannot be sung very smoothly; but the greatest devotional feeling will be expressed, by dwelling through the whole penultimate bar on the word *His*.*

* The same rule may be observed in many instances, where a possessive pronoun relating to the *Deity* occurs in the penultimate bar.



Ver. 5 may be sung thus :

The sea is His, and $\text{He} \left| \begin{array}{c} \circ \\ \text{He} \end{array} \right| \text{made it} :$

but a bar may always be inserted after a comma.

Ver. 7 will admit of several modes of division :

We are the people of His pasture $\left| \begin{array}{c} \text{d} \text{d} \\ \text{d} \text{d} \end{array} \right| \text{of His} \left| \begin{array}{c} \circ \\ \text{d} \end{array} \right| \text{hand.}$

We are the people of His pasture and the $\left| \begin{array}{c} \text{d} \text{d} \\ \text{d} \text{d} \end{array} \right| \text{sheep} \left| \begin{array}{c} \circ \\ \text{d} \end{array} \right| \text{of His} \left| \begin{array}{c} \circ \\ \text{d} \end{array} \right| \text{hand.}$

In the *Key to Chanting* thus :

We are the people of His pasture and *the sheep of His hand.*
which, though commonly adopted, is the most objectionable.

Ver. 8. Many provincial choirs divide the second clause thus :

As in the day of temptation $\left| \begin{array}{c} \text{d} \text{d} \\ \text{d} \text{d} \end{array} \right| \text{in the} \left| \begin{array}{c} \circ \\ \text{d} \end{array} \right| \text{wilder} \left| \begin{array}{c} \circ \\ \text{d} \end{array} \right| \text{ness.}$

In the metropolitan choirs, 'wilderness,' and the corresponding words, 'holiness,' 'righteousness,' 'fatherless,' &c., are usually sung as dactyls; the first syllable to a minim, at the beginning of the bar; the second and third syllables as crotchets:

$\left| \begin{array}{c} \circ \\ \text{Holiness} \end{array} \right| \left| \begin{array}{c} \circ \\ \text{righteousness} \end{array} \right|$

Ver. 9. At Southwell, and in most provincial choirs, is sung thus :

When your fathers $\left| \begin{array}{c} \text{d} \text{d} \\ \text{d} \text{d} \end{array} \right| \text{tempted} \left| \begin{array}{c} \circ \\ \text{d} \end{array} \right| \text{me} :$

In London, this, and similar combinations, 'trouble me,' 'over me,' &c., are sung to the concluding semibreve.

The above divisions are not given, as in every instance the very best that could be suggested; but they are, with few exceptions, such as have been rendered familiar by long and daily practice. It will be most prudent not to make innovations in the established usage of a choir, except for a great and manifest improvement. Where the practice of chanting the psalms may be introduced for the first time in congregational worship, it is desirable, at the outset, to adopt such a mode of division as may be most distinct and expressive, and may combine, as far as possible, the musical accent with the emphatic words and syllables. The proper musical accentuation of the Psalter may, in most doubtful cases, be determined by an attention to the simplest rules of prosody. A moment's consideration will show, that a bar should, if possible, end with a short or unaccented syllable, or with a pause which is equivalent.

The mispronunciation of a word is always unnecessary, and should be scrupulously avoided; and it is very rarely indeed, that the accent need be thrown upon the article. There are but three or four instances throughout the Psalter, where the euphony of the sentence demands it. The particles of, *and, for, from,* are frequently to be found in the accented part of a bar; but these are musical sounds, and may sometimes be allowed to retain a prominent station in the chant, without offence to the most fastidious ear. But enough for the present.

If you think the subject of sufficient interest to give insertion to this letter in the *Harmonicon*, I shall probably send you a dissertation, not quite so long, on another psalm, for your next number.

I am, &c.

M. H.

NEW MANAGEMENT OF THE KING'S THEATRE.

THE annexed statement of the engagements and other arrangements made for the Opera season of 1832, was issued by Mr. Mason in the middle of last month. Among the singers are two who will be most welcome to this country—Madame DAMOREAU (formerly Cinti), and Signor DONZELLI. The others are either unknown to the English public, or not very highly appreciated; though Signora TOSI, M. NOURRIET, and Signor TAMBURINI have acquired great reputation in Italy, France, and elsewhere.

The brightest star of the ballet is Madlle. TAGLIONI; but if the rumour as to her present state be correct, it is very unlikely that she will be able to appear here during any part of the season.

Too much praise cannot be bestowed on the Director, for the excellence of his band. If all those whose names appear are fully engaged, his orchestra will be, beyond compare, the fullest and most efficient that this theatre ever yet had to boast.

From the Italian operas announced by Mr. MASON, we do not expect much. Most of those which are known to us are, not we suspect, calculated to succeed in London. The German operas, and the means of getting them up, promise to afford the greatest satisfaction to the lovers of superior music. From these we anticipate more pleasure than the Italian *repertoire* leads us to hope for.

PROGRAMME.

The Director of the King's Theatre begs leave to present the Subscribers and the public in general with the following pro-

gramme of the arrangements he has made for the ensuing season.

OPERA.

* Signora Adelaide Tosi (from the Teatro Royal, Madrid);
* Signora G. Grisi (from the Teatro alla Scala, Milan);
* Madame S. Devrient (from the Théâtre des Italiens, Paris);
* Madame Rosa Mariani; Madame D. Cinti (from the Académie Royale, Paris); * Madame De Meric (from the Académie Royale, Paris); * Madame Bailliste; * Madame Grandoli, &c. &c.—*Monsieur Adolphe Nourrit (from the Académie Royale, Paris); Signor D. Donzelli (from the Teatro del Commune, Bologna); * Signor B. Winter (from the Teatro alla Scala, Milan); * Signor Tamburini; * Signor L. Mariani; * Signor Arnauld; Signor Giubilei; * Signor D. Calveri, Signor V. Galli, * Signor Arrigotti, * Signor Piozzi, &c. &c.

BALLET.

† Mademoiselle Taglioni (from the Académie Royale, Paris);
* Madlle. Heberle (from the Teatro alla Scala, Milan); * Mademoiselle Brugnoli (from the Teatro S. Carlos, Naples); Madame

* Those distinguished by the above mark have never appeared before at the King's Theatre. It is to be observed, likewise, that the names of principals only are inserted.

† The term of the engagement of Mademoiselle Taglioni and her brother depending upon the result of a letter expected daily from the Court of Berlin, the public are requested to observe, that the above are not to be reckoned upon, as forming a portion of that Company to which the Director pledges himself for any considerable length of time. The contract, which has been in treaty for the last three months, cannot be signed or dated before his Majesty the King of Prussia has fixed the period of their stay at Berlin, or altogether rescinded their engagement.

Lecocqe (from the Théâtre Royal, Bourdeaux); *Madame Accellin, *Madlle. Guichard, Madlle. Froche, *Madlle. Varin, *Madlle. Chavigny, Madlle. Itallin, &c.—M. Albert (from the Académie Royale, Paris); *Signor Guerra (from the Teatro S. Carlos, Naples); *Signor Samengo (from the Teatro S. Carlos, Naples); *M. Taglioni (from the Theatre, Königsstadt, Berlin); *M. Albert, Fils, *M. Bretin, *M. Martin, *M. D'Egville Michau, M. Finari, &c.

Maîtres des Ballets.—M. Albert, *Sig. Samengo, M. Taglioni, Père.

Regisseur de la Danse, et Maître de l'Académie.—M. Simon (from the Académie Royal, Paris).

ORCHESTRA.

Director of the Music.—Signor M. Costa.

Leader of the Orchestra.—Signor Spagnoletti.

Violini.—Messrs. Mori, Dando, Watts, Murray, Nadauld, Pigott, Ella, Kearns, Wallis, Baker, Reeves, Bohrer, Tolbecque, Griesbach, Zerbini, Littloff, Anderson, Watkins, Thomas, &c.

Viole.—Moralt, Warre, Alespi, Daniels, Chubb, Nicks, &c.

Violoncelli.—Lindley, Roussel, Halton, Bohrer, Crouch, Brooke, &c.

Contrabassi.—Dragonetti, Wilson, Howell, Anfossi, Flower, Taylor, &c.

Flauti.—Messrs. Nicholson and Card.

Oboe.—Cooke, Barret.

Clarini.—Willman, Powell.

Fagotti.—Bauman, Tully.

Corni.—Platt, Ray, Calcott, Tully.

Trombe.—Harper, Irvin.

Tromboni.—Mariani, Smithers, Sen., Smithers, Jun.

Timpani.—Mr. Chipp.

Stage Manager.—Mr. Charles Broad; *Scene Painter*.—Mr. William Grieve; *Prompter*.—Signor Rubbi.

Secretaries to the Box Department.—Mr. Seguin, Mr. Last. *Poet and Italian Translator*.—Dr. Giuseppe Giglioli.

The Chorus, under the direction of approved masters, together with the corps de ballet, have been entirely remodelled and increased, and it is presumed will be found consistent with the rest of the arrangements in their several departments.

With respect to the entertainments intended to be produced, a word may be allowed for the purpose of satisfying the public upon this point, as well as of contradicting certain assertions equally injurious and untrue. It has been industriously circulated, to the prejudice of the establishment, that it was intended to substitute the productions of the German and ancient Italian schools, for the works of the modern masters at present principally in vogue. Such, however, is not the case; nor has the Director, that he is aware of, ever given occasion for such an assertion. To afford the greatest variety consistent with a certain degree of excellence in every style and school, and to endeavour to suit, as far as is possible, the taste of the majority of those who most frequent the Italian Opera, has ever been the purpose of the Director, and one to which he will always adhere, whatever may be his own private sentiments upon these matters.

An exact table of the Operas and Ballets intended to be brought forward the ensuing season cannot with propriety be introduced here; nor, perhaps, were it possible so far to ensure their succession against the risk of caprice, accident, or inevitable prevention, would it be advisable to weaken the interest of the public by thus methodically anticipating their entertainments. The following, however, are some among the musical works which are proposed to be represented:—*The Esule di Roma*, and *Olivo e Pasquale*, of Donizetti; *La Straniera* of Bellini; *Il Demetrio e Polibio* of Rossini, being the first production of his pen; with, perhaps, the *Armida* or *Ermione* of the same author; *L'Alfredo* of Mayr; *Il Sansone* of the cele-

brated Professor Basily, now the President of the Imperial Conservatory of Music at Milan; *La Fédale* of Spontini; *L'Annabale in Bellina* of Niccolini; *La Sylvania* of Weber; *Il Matrimonio per raggiro di Cimarosa*; the *Muometto* of Winter; and *L'idomeneo*, *Ri di Creta*, of Mozart, being his first, and by himself esteemed his best, dramatic production, and never before represented in this kingdom. In addition to the above, the celebrated opera of *Robert le Diable* has been purchased, and, with the original performers from the Académie Royale at Paris, will be produced under the immediate direction of its great author, Meyerbeer. On this occasion, an Overture, which has hitherto been wanting, will be composed by him, and no exertion or expense avoided to render the whole the most perfect entertainment possible. The *Esule di Granata*, of the same author, will at the same time be brought out, under his direction, the entire of the second act being rewritten for the occasion: *La Dame Blanche*, translated into Italian, will likewise be represented by the Performers of the Académie Royale, and Mr. Boieldieu, the author, it is expected, will add to its interest, and ensure its success, by his presence.

Offers have been likewise held out to the celebrated Maestro PAER, to attend at the representation of his most favoured work, *Sorano*, which the Director has reason to believe will not be refused.

A company of German performers, of the highest talents their country could afford, have been engaged to represent the *chefs d'œuvre* of their national composers, in their native language, during the months of May and June. These performances, with the grand Ballet, will be produced alternately with the Italian Operas, and subscriptions will be opened for the same, either separately or in conjunction with the ordinary entertainments of the establishment. The company, which has been selected from the *élite* of all Germany, will be complete both in numbers and ability. The following eminent artists have already been engaged for the occasion:—

Madlle. Nanette Schechner (from the Royal Theatre, Munich); Madame Schneider Decker (from the *Tufts des Italiens*, Paris); Madlle. Heintzler (from the Royal Theatre, Stuttgart); Madlle. Schütz (from the Königsstadt Theatre, Berlin); Madame Spitzeder; Madlle. Schneider, &c. &c.—Herr Haizinger (from the Archducal Theatre, Carlsruhe); Signor Giulio Pellegrini (from the Royal Theatre, Munich); Herr Dobler (from the Theatre, Frankfort); Herr Wächter (from the Theatre, Dresden); Herr Spitzeder; Herr Wieser, Hahn, &c.

The Chorus, brought expressly from the neighbouring parts of the continent, will be put under the direction of Mr. Roedel, of Aix-la-Chapelle, who has been engaged from Paris for that purpose; and the Music will consist of all the principal modern compositions of the German school. The *Fidèle* of Beethoven—*Eurianthe* and *Freischütz* of Weber—the *Jessonda* of Spohr—the *Huchzel des Figaro*, *Belmonte e Constanze*, and *Don Juan* of Mozart—the *Mucbeth* of Chelard, who has been induced to come from Munich, to preside at the representation—the *Vampyr* of Lindpaintner, who likewise will honour the performance with his presence—the *Emmetine* of Weigl—the *Recherbrant* of Ries;—these, and whatever others may be found in the repertoire of the existing company, shall be represented in the great Theatre of the Italian Opera House.

It has been intended to get up Sacred Concerts during the six weeks preceding Easter, in the highest style of instrumental, and vocal excellence. In case these meet with the approbation of the public, it is purposed to execute the following celebrated pieces:—The grand Oratorio of *The Passion of our Saviour*, by Sebastian Bach—*Christ in the Mount of Olives*, by Beethoven—the *Sette Parole* of Haydn—the *Last Judgment* of Spohr, with whatever else may be suggested by time, or thought worthy of contributing to the entertainment of an enlightened public.

A few alterations and additions which have occurred to the Director since the publication of the Prospectus, in the month of September, he begs to introduce here, as, though not peculiarly confined to the arrangements of next season only, there is not likely to occur a better opportunity of submitting them

† As the contracts have not been finally completed with every proposed member of the Orchestra, it may possibly occur that a few of the names may be changed.

to the public. It had always been the intention to extend to those individual annual Subscribers, in whose names boxes for the season have been taken, the privilege of entrée to every entertainment whatever, whether Italian or German Opera, Oratorio, Concert, or Ball, that may be given by the Director, unless in the case of Benefits to others, or where the Theatre may be occasionally hired out, and its profits transferred to a separate account. In the hurry of compilation, this was not expressed with sufficient clearness. The Director, therefore, takes the present occasion to inform all those who are about to become Subscribers, that in future they are to possess the personal right of free admission to every entertainment as above specified; it being, however, strictly understood to be a *personal right*, and in no way whatever transferable. The admission to these extra entertainments will therefore be determined by the recognition of the Subscriber's person, as well as by the presentation of his ticket.

For the purpose of enabling the most respectable of the profession to avail themselves of the advantages of the best compositions and the best performances the age affords, a professional price of admission has been established, the right to which can only be obtained, upon the strictest scrutiny of their claims to high respectability of character and talent. This arrangement, which is adopted with the sole desire of effecting a valuable improvement in the taste and knowledge of music in general, will in some sort compensate for the withdrawing of orders for admission in the only case in which they could be looked upon as beneficial;—besides, that being permanent, and not liable to suspension according to the caprice of the manager, all those musical professors, whose claims to be on the Free List, as it formerly stood, were founded upon the flimsy terms of personal favour, will be enabled to attend the best and most popular performances, from which they used invariably to be excluded by the suspension of the Free List, whenever anything of peculiar attraction happened to be produced. Another anomaly will by these means be effaced, as the less wealthy professors, who could least afford to pay for their admissions, and who before were rarely admitted upon the Free List, may thus be enabled to enjoy the privilege, formerly only held by those who were at the head of their profession, and of course the only persons to whom a free admission was of little importance. In order to recognise those who have been invested with this prerogative, and rescind the possibility of a transfer of their privilege, a book is established, in which each Professor so circumstanced is required to write his name, opposite the place he last signed, when he comes to purchase his ticket. This can only be done after the doors are opened, and upon the receipt of his cheque he must enter the house and deposit it in the box expressly provided. This precaution is taken to prevent collusion; and as all the cheques

are numbered, and given in certain succession (by which means every disregard of this caution can be immediately traced and detected), any who neglect to conform to the above regulation will forfeit their right in future to such a privilege. The prices for these have been fixed at 6s. for the Pit, and 3s. for the Gallery. The books of admission to each are kept on the respective tables of the money-takers of that part of the house to which the applicant desires to proceed.

The different regulations contained in the Prospectus published in September last, having been now before the public for some time, it is necessary to advert to them merely with a view to explain in what manner they have been observed, and how the pledges there given have been since redeemed.—The Theatre has been entirely fitted up and decorated anew.—The lustre, drop-curtain, proscenium, &c., have been replaced by others, it is to be hoped, more consistent with the due splendour of the establishment, and every alteration and improvement has been made which was promised at the time, or has been since suggested by experience.—The Orchestra, as will be seen by referring to the table in the present Programme, is such as, perhaps, at no time has been found united in the service of the Italian Opera, and may be justly said to be worthy of the music it is destined to perform.—The Chorus, which have been selected with the greatest care and attention, are allowed by all who have heard them, to be, in number and ability, as effective as the country could produce.—The Music and Performers must speak for themselves.

The arrangements within the House, for the accommodation of the Public, will, we hope, be deemed equally creditable and satisfactory. The care of the cloaks and shawls, and the ordering of those employed to receive them, has been entrusted to a confidential person known to the Director, who will be responsible for them, and will pay the utmost attention to the requisitions of those who frequent the Theatre. She does not, as has been heretofore the usage, pay any rent for her situation; therefore, any consideration occasionally conferred will be received as a favour, but not demanded as a right.

As the box-keepers and door-keepers, and the other servants of the House, are paid for their attendance, they can by no means be entitled to anything from the public for whatever use they may have occasion to make of them in their respective capacities. If they shall be found, in any one instance, to compromise their duties for a pecuniary reward, they shall be forthwith dismissed, and forfeit for ever their claims to be employed.

The above is a brief sketch of the arrangements which have been made for the ensuing season; and the Director hopes to receive the approbation of a discerning and impartial Public, proportionably as he has endeavoured to deserve it.

THE PHILHARMONIC SOCIETY*.

To the EDITOR of the HARMONICON.

SIR,

January 16th, 1832.

I have just read, in the *Spectator* of Saturday last, some uncalled-for, petulant remarks on my explanatory letter published in your last number.

In my first letter, I only alluded to what had recently taken place in the Philharmonic Society, not feeling myself justified in going beyond this, both because I have not the honour to be a member of that body, and also, I repeat, because the names of ladies, which it was not necessary to drag before the public, were connected with the proceedings to which I referred.

It was not on the authority of a mere rumour that I called the attention of those whom it concerned to the fracas in the society, though, complying with the custom

of writers, I used the word 'rumours.' I had the information from good authority, and so adverted to it as, I trust, became a discreet correspondent, and in a manner which no gentleman need be ashamed of; for, though of opinion that a circumstance of the nature of that in question may, with propriety, be generally mentioned, I am equally persuaded that it is highly indelicate to enter unnecessarily into particulars where private persons, and those persons females, are among the parties concerned.

I am, Sir, &c. Z.

* We give insertion to our correspondent's rejoinder, because he had a right to claim the admission of his vindication from the attack made on him; but we must request that the controversy may not be prolonged in our pages.—(Editor.)

RETROSPECT OF MUSICAL LITERATURE.

No. I.

THE catalogues of the books 'in Greek, Latin, German, French, Italian, Spanish, and English, on the particular faculty of music,' formerly belonging to Dr. Burney, and sold by his executors for a large sum to the British Museum, contains upwards of two hundred and fifty works. A similar collection, in the possession of a gentleman living in London, to which we have the readiest access, consists of more than three hundred and fifty works, including most of those in the above-mentioned catalogue. Dr. Burney, at the end of his history, gives 'A Chronological List of the Principal Books published on the Subject of Music in England,' during the eighteenth century down to the year 1786, which amount to sixty-four; and Calcott has prefixed to his Musical Grammar the titles of seventy-two 'treatises quoted' in that work. Of all these, even the names of most are utterly unknown to the musical world in general, and of their contents the knowledge is limited to so few persons, that were we to hazard a conjecture as to their number, the paucity might induce many to doubt the accuracy of the grounds whereon we founded our calculation.—Such, in the present day, is the neglected state of the musical literature of past times!

Many, however, of the works in those collections are, it must be acknowledged, worth little except to collectors. Several are merely curious, and valuable to the antiquary only; but a considerable portion of them contain much useful and frequently entertaining matter; and while they deserve to be better known to the amateur, an intimate acquaintance with them is indispensable to the well-educated professor; though we have our doubts whether this is the opinion of the generality of musicians, who are too apt to devote the whole of their time to the practical, or rather the mechanical, part of their art, and consider any thing like a philosophical study of it as useless, if not actually injurious.

But the lovers of music are beginning to look into what has been said on the subject of their favourite art; and we are inclined to think that a spirit of inquiry is arising among some few of our young professors, that they are becoming aware of the advantages to be gained by extending their views a little beyond the mere practice of an instrument and the power of reading music, and see the benefits likely to accrue from studying the theory of sound, the connexion between language and music, and the principles of taste,—the metaphysical principles, we will boldly say, alarming as the term may seem to uninformed or prejudiced persons.

To encourage, then, both amateur and professor in a pursuit which will interest and amuse,—to draw attention to works of merit, but almost unknown,—to draw extracts from these, and large portions of such as are so scarce that perhaps only two or three copies are to be found in Great Britain,—are the objects we have in view in undertaking this Retrospect; and as a proof that our design is to entertain as well as inform, we commence with a work now selected for the sake of its unintentionally humorous preface, which might almost be mistaken for irony, so manifold are the qualifications which an author of high name and

station, a philosopher too, tells us ought to be united in a single person in order to make a good musician.

The book we now introduce to our readers is a translation of Des-Cartes' *Musica Compendium*, a small quarto volume, published in London in 1653, under the following title:—

RENATUS DES-CARTES'
EXCELLENT COMPENDIUM OF MUSICK,

WITH
NECESSARY AND JUDICIOUS ANIMADVERSIONS THEREON.
BY A PERSON OF HONOUR.

The translator and critic, this 'Person of Honour,' was William, Lord Brouncker, Viscount of Castle-Lyons, (we are told by Lord Braybrooke, in a note to the *Memoirs of William Pepys*.) 'created M.D. in 1642, at Oxford; Keeper of the Great Seal to the Queen; a Commissioner of the Admiralty, and Master of St. Catherine's Hospital.' He was the first president of the Royal Society.*

Des-Cartes' *Compendium Musicae* was first published at Utrecht in 1650, and reprinted at Amsterdam in 1656. The latter edition is now lying before us, and is comprised in thirty-four pages, quarto. The work is divided into thirteen chapters under the following heads: 1st, on the object of music, which he says is to 'delight and move various affections in us; for,' he adds, 'songs may be made doleful and delightful at once. Nor is it strange that two divers effects should result from this one cause, since thus Elegiographers and Tragedians please their auditors so much the more, by how much the more grief they excite in them.' Speaking of the voice he infers, not very philosophically, that it is the difference of tone between that of a friend and an enemy, which excites opposite feelings in us, and not the difference of sentiment expressed through the medium of the voice, and uttered in articulate sounds: 'by the same reason,' he quite ludicrously continues, 'that it is conceived that a drum, headed with a sheep's skin, yields no sound, though strucken, if another drum, headed with a wolf's skin, be beaten upon in the same room.' The second chapter contains preliminary remarks. The third is 'On time to be observed in musical sounds.' He here notices the effect of a measure as a source of pleasure in music, and instances the regular beat of the drum, an instrument incapable of giving more than one sound, but which gratifies by the regular recurrence, in musical time, of its beats. His further remarks on the two measures, duple and triple, are worth extracting, and we give them in the words of the translator:—

'We say, in the general, that a slow measure doth excite in us gentle and sluggish motions, such as a kind of languor, sadness, fear, pride, and other heavy and dull passions: and a more nimble and swift measure doth, pro-

* Though a very active man in promoting science, but few of his works are extant, and these are very little known. They are *Experiments on the Receding of Guns*, published in Spratt's History of the Royal Society; an algebraical paper *On the Spyring of the Hyperbola*; several Letters to Usher, Archbishop of Armagh; the translation now before us, &c.

'portionately, excite more nimble and sprightly passions, such as joy, anger, courage, &c. The same may be said of the double kind of percussion, viz., that a *quadrate*, or such as is perpetually resolved into equals, is slower and duller than [*than*] a *tertiolate*, or such as doth consist of three equal parts. The reason whereof is, because this doth more possess and employ the sense, inasmuch as therein are more (namely, three) numbers to be adverted, while in the other are but two.'—(Page 6.)

The fourth chapter is on Acute and Grave. The fifth on Consonances and Dissonances. The sixth on the Octave. The seventh on the Fifth. The eighth on the Fourth. The ninth 'on a Ditone, a third minor, and a sixth major and minor.' The tenth of Degrees. The eleventh of Dissonances. The 12th 'of the Reason of Composing,' which ought to have been translated, *The Rationale of Composition*. In this his observation on *Canons* is more in the spirit of a philosopher than his remark on drum-heads in Chap. I. He says, 'where artifice is observed perpetually from beginning to the end, (thus describing a canon,) we conceive that such compositions may belong not more to music than *Aerotics*, or retrograde verses, to *Poesie*.' The thirteenth and last chapter is on 'Modes, *alias* Moods.'

The studious musician may learn much from this brief work, though he will smile at parts of it, and must be careful not to be misled by the few errors it contains, the chief of which are noticed by the noble commentator in his '*Animadversions*.'

But we now have to travel back in the volume, and lay before our readers by far the most diverting portion of it, namely, the Preface. If the musician should be struck—which he can hardly fail to be—by the absurdity of requiring him to know more than ever an individual yet had the power to learn, he may, on the other hand, gather from this that he ought to acquire more information than it is generally the lot of a professor of music to possess,—that a bare knowledge of music alone will never enable him to distinguish himself as an accomplished, complete artist.

This Preface is in the form of an address from 'The Stationer to the Reader,' and seems to assume this shape in order that the noble Translator of the Work may, by such a vehicle, more freely deliver his opinion on the subject of music and musicians. The first five pages are devoted to the praise of the art. The description of a perfect musician occupies the next four pages, and is as follows:—

'A *Complete Musician*—(please you to understand him to be such as hath not only nibbled at, but swallowed the

'whole theory of music; i. e., having profoundly speculated the Pythagorean scheme of the various hammers beaten on an anvil, respective to their different weights, doth clearly and distinctly understand as well the Arithmetical as Geometrical proportion of Consonances and Dissonances,—for, it is not the mere practical organist that can deserve the noble attribute)—is required a more than superficial insight into all kinds of humane learning. For, he must be a *Physiologist*; that he may demonstrate the creation, nature, properties, and effects of a natural sound. A *Philologer*, to inquire into the first inventions, institution, and succeeding propagation of an artificial sound, or music. An *Arithmetician*, to be able to explain the causes of motions inharmonical by numbers, and declare the mysteries of the new algebraical music. A *Geometrician*, to evince, in great variety, the original of intervals consonant, by the geometrical, algebraical, mechanical division of a monochord. A *Poet*, to conform his thoughts and words to the laws of precise numbers, and distinguish the euphonic of vowels and syllables. A *Mechanic*, to know the exquisite structure or fabric of all musical instruments, wind, stringed, or tympanous, *alias* pulsatile. A *Metallist*, to explore the different temperaments of barytonous and oxytonous, or grave and acute, toned metals, in order to the casting of tuneable bells for chimes, &c. An *Anatomist*, to satisfy concerning the manner and organs of the sense of hearing. A *Melothetic*, to lay down a demonstrative method for the composing or setting of all tunes and ayres. And, lastly, he must be so far a *Magician*, as to excite wonder, with reducing into practice the thaumaturgical, or admirable secrets of music; I mean the sympathies and antipathies betwixt consonds and dissonds; the medico-magical virtues of harmonious notes (instanced in the cure of Saul's melancholy fits, and of the prodigious venom of the Tarentula, &c.) the creation of ecchoes, whether monophonic or polyphonic, i. e., single or multiplied, together with the figures of buildings and arched rocks, near rivers, dales, or woods, requisite to the multiplied reverberations of sounds; the artifice of otoconic tubes, or auricular meanders, for the strengthening, continuation, and remote transversion of weaker sounds, and the mitigation of strong; the model of autophonous, or speaking, statues; and, finally, the cryptological music, whereby the secret conceptions of the mind may be, by the language of inarticulate sounds, communicated to a friend at a good distance.'

ANNIVERSARY OF THE MADRIGAL SOCIETY.

THE Anniversary Meeting of the Madrigal Society took place under the presidency of Sir John Rogers, at the Freemason's Tavern, on Thursday the 19th of January. The number is considerably augmented of those who, like ourselves, in spite of *fashion*, are not ashamed to confess, that they feel great pleasure in hearing the masterly and scientific productions of the sixteenth and seventeenth centuries. We understand that the society has at present its full complement of members, while the names of newly proposed candidates, who will be balloted for in regular succession as vacancies may occur, is continually increasing. These, and various other circumstances combined, not only have a tendency to place the Madrigal Society in a proud and

elevated position, but also reflect the greatest credit on those individual members who have undertaken, and so punctually and scrupulously discharged, the duties of those various offices, often troublesome in their nature, but which are unavoidably appended to every large and well-regulated society; and we confess ourselves to have been much pleased in hearing the highly talented president so happily express the obligations which the society owes to these officers, whose names being withheld at their particular request, (to repeat his applicable quotation,) 'do good by stealth and blush to find it fame.'

In reference to the President, whose vocal compositions, including anthems, canons, and glees, have received the

entire and unqualified approbation of the best critics and most eminent composers of the present day, we may remark, that his beautiful madrigal for six voices, 'O how I long my careless limbs to lay,' would alone entitle him to rank with the best writers in this style of music in any age or country, and proves the discrimination of the society in selecting him to fill the presidential chair. To his admiration of the madrigalian school and the great masters of the 'olden time,' we are inclined to ascribe the zeal he has evinced in bringing the society to that high state of prosperity which it has latterly attained, though it is but just and fair to add, that the united exertions of the members have successfully aided in carrying into effect the very judicious alterations, regulations, and amendments which he has from time to time suggested.

Among the visitors on the present occasion were H.R.H. the Duke of Cumberland and His Grace the Duke of Argyle, the former of whom, in proposing the health of the president, took occasion, in a neat and appropriate speech, to express the great pleasure he had derived from the performance during the evening. To the lovers of the old school of music it must, indeed, have proved a rich treat. From the great number of vocalists allotted to each part, among whom were many most eminent amateurs and professors, amounting altogether to nearly eighty, we may

safely affirm, that madrigals were never better performed, and consequently could never have been heard to greater advantage.

It were an act of injustice to Mr. Cuff to close our remarks without pronouncing, that the dinner and wines were, as usual, excellent. If all the proverbial sayings which have been transmitted from generation to generation be true, in regard to the love of good cheer cherished east of Temple Bar, we may venture to pronounce, that if the Lord Mayor and Court of Aldermen should ever be balloted for, and, becoming members of the Madrigal Society, should dine at the Freemason's Tavern, they will have no cause to 'sigh with lament' for their ephemeral desertion of the Mansion House or Guildhall. The following is a list of the pieces performed:

Landate nomen Domini.....	DR. TYN.
Dainty white pearl.....	BICCI.
Hard by a crystal fountain....	G. CROCE.
The silver swan.....	O. GIBBONS.
Kyrie eleison.....	LAO.
Thyrsis, sleepest thou?.....	BENNETT.
Lady, when I behold.....	WILBYE.
Down in a valley.....	Ditto.
Draw on, sweet night.....	Ditto.
Plorate, filie Israel.....	CARMINEL.
Why dost thou shout?.....	WILBYE.

AN APOLLONICON OF THE SEVENTEENTH CENTURY.

MANY things which claim to be, and pass for, new inventions in the construction of musical instruments are, in point of fact, of great antiquity, only forgotten. They have been described, perhaps, only in fugitive tracts, of which few were printed, and, in the lapse of time, these few are lost and destroyed, and the invention and very name of the inventor are buried in one common oblivion. A book, very little known and badly described by both Forkel and Lichtenthal in their Musical Biographies, contains some singular descriptions of musical instruments constructed in the seventeenth century, upon principles which, after being lost and forgotten, have been brought forward again as new in the end of the eighteenth. This book is entitled '*Dichiaratione della Galeria Armonica eretta in Roma da Michele Todini, Piemontese di Saluzzo, nella sua habitazione, posta all' arca della Ciambella*,' printed at Rome by Francesco Tizzoni, 1676, 92 pages, 12mo. Forkel and Lichtenthal mention this book only by the abridged title of '*La Galeria Armonica*,' and do not appear to have been aware of its real contents, for they cite it merely as a description of an ingenious organ which had cost Todini eighteen years to complete; whereas it is not only a description of the organ, but of several other musical instruments and curious pieces of mechanism, which Todini had constructed, and placed in those apartments of his dwelling-house to which he gave the designation of an *Harmonic Gallery*. In the first room were some curious and complicated specimens of clocks; in the second, a mechanical representation of the story of Polypheme and Galatea, in which tritons and sea-gods played several tunes on a harpsichord, and Polypheme himself performed on a kind of bagpipe, the sounds of which were produced by a key-board under that of the harpsichord.

It was in the third chamber that the most curious of Todini's inventions in the construction of musical instru-

ments were deposited; and these, considering the period at which they were manufactured, are really astonishing. Amongst them were two violins, the pitch of one of which could, by an ingenious mechanical contrivance, be at once heightened a whole tone, a third, or even a fifth; the other under the usual strings, had a second set of strings, like those of a kit, tuned in the octave above, and was so contrived, that the violin and kit might either be played separately or both together at the pleasure of the performer.

In the twenty-third chapter of this little tract is a description of a viola di gamba, so contrived, that without shifting the neck, all the four kinds of violins, namely, the treble violin, the contralto (or *viola bastarda*), the tenor and bass viol, could be played upon it. Todini had originally given the bass of this instrument an unusual depth, but he abandoned that when he invented the double bass, which instrument he was the first to introduce and play upon in oratorios, concerts, and serenades.

Todini also invented and manufactured two harpsichords, on one of which, by a very ingenious contrivance, the three genera of the ancients, the diatonic, chromatic, and enharmonic, could be played without any multiplied or inconvenient division of the keys.

In this third room of the gallery was also his grand organ, which had cost so many years' labour, and in the construction of which were many contrivances that have since been revived and called new inventions. This organ contained seven instruments of different kinds, any number of which might be played on separately or united, at the pleasure of the performer. The organ had numerous stops, which could be adjusted, combined, or separated, without the necessity of the player taking his hands off the keys. There were a harpsichord, an octave spinnett, a small theorbo, a violin, and a kind of bass violin with fifteen strings, then in use, and called the *lyra* or *acordo*.

Todini had invented a mechanism, by which the effect of the bow on these instruments was perfectly produced. It is well known how many attempts were made, in the latter end of the last century, to produce the same effect; but what is most wonderful in Todini's instrument is, that the same key-board served for the organ with all its stops, the harpsichord, spinnet, theorbos, and violins; and that they might not only all be played, as above-mentioned, either separately or united at pleasure, but without

the performer being at any time obliged to lift his hands from the keys.

Todini wrote his book when all these inventions of his were completed, and invites all musicians to satisfy themselves, by ocular inspection and examination, of their advantages. There can be no doubt, therefore, of their reality, even if Lichtenhal had not expressly said, that the organ was still in existence at Rome in his time.

REVIEW OF NEW MUSIC.

1. SONGS OF THE HAMLET, written by T. HAYNES BAYLY, Esq., composed by C. E. HORN. (Monro and May, Holborn Bars.)
2. THE MENTOR'S HARP, a collection of Moral Ballads, the poetry by T. HAYNES BAYLY, Esq., the symphonies and accompaniments by THOMAS PHILLIPS. (Goulding and D'Almaine, Soho Square.)
3. DRAWING-ROOM LYRICS, Seven Songs, written by F. W. N. BAYLEY, Esq.; composed by J. GREEN. (Green, Soho Square.)

The first of the above publications derives its title from the sentiments of the poetry, which are supposed to be those of rural life, unaffected and humble, yet expressive of strong feeling and speaking the language of truth. The volume contains six songs only, of which we shall say, generally, that as airs they are composed in good taste, that the accentuation is correct, and the accompaniments, in regard to harmony, free from reproach; but that there is a sameness in a mannerism, rather wearying; and also that the grand desideratum, originality, is not less felt here than in nineteen out of twenty, at least, of the musical publications of the day.

The first, 'I love the village church,' is expressive and pleasing, easy, and very limited in compass. But when the poet says

'I love the village green,
Where, after hours of labour,
At eve the old and young are seen,
With merry pipe and tabor,'

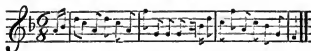
we feel inclined to ask him—if his scene be laid in the British isles—where we may hope to enjoy so cheering a sight, which we have often read of, but never were so happy as to witness in any of our country rambles during the last thirty years? We fear that, like our springs, the village-green amusements of our labouring classes exist only in the imagination of poets.

The second song, 'Your lot is far above me,' is a good air, well accompanied, and a little à la Haydn, but rather too light for such heart-broken words. The third, 'The happy valley,' is exceedingly common in melody, and the words are so silly that we cannot help noticing them; though so accustomed are we to nonsense-verses in modern songs, that only extreme cases draw from us a remark. The fourth, 'The dark-eyed Brunette,' is airy, pretty, rather arch, but neither forcible nor new. The fifth, 'It is our last meeting,' owes its effect to a Scottish tinge. This, as the second, is hardly of a sufficiently grave character for a 'last farewell.' But the same error is still more apparent in the sixth, 'The wounded young Knight,' a story

of something very like seduction, where an air almost gay, and an easy, ambling accompaniment, in nine-eight time, are anything but appropriate.

The *Mentor's Harp* is a collection of eight songs, (absurdly enough called, in a short advertisement, *Cavatine Morale*) intended as subjects for the practice and performance of amateurs on each day in the week, Sunday included. The melodies, if we understand the notice of the publishers correctly, are selected by the author of the words, though immediately after it is stated that they 'form a new and original collection.' This discrepancy we will not attempt to reconcile; neither will we examine the allusion to the *unnamed* 'literary and scientific institutions'; but direct our attention to the compositions, which, on the whole, are agreeable, though not devoid of faults.

The first is a pleasing air, adapted to namby-pamby words; to the feebleness of the latter, may be owing the extraordinary blunder at page 4, where the long notes to the word 'count,' and the pause after it, actually convert the verb into a title of honour! The same character will apply to the second, as to melody and verses. The third, 'the Nightingale and Paroquet,' has afforded us much pleasure, both as regards words and music. The fourth, too, is a flowing, gentle air. The fifth is inoffensive, if what is very common may be so considered. The sixth is in the hackneyed Spanish style; e. g.

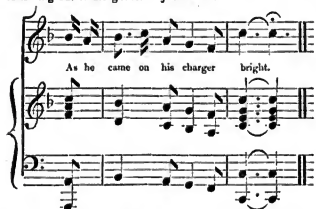


The seventh is not displeasing, but of a mediocre kind; and the eighth is only entitled to the same negative praise.

Most of the seven songs published under the name of *Drawing-Room Lyrics*, possess qualities which so far win upon the critic as to make him regret the necessity of acknowledging their faults. The airs are graceful, the accompaniments unassuming, the accentuation correct, with one exception, and the setting of the words shews a due regard to their meaning, such as it is: but the composer is not so happy in harmony as in melody: satisfied with the one, he has let the other pass out of his hands without sufficient reflection, and sent his work into the world with some imperfections which may reuder its reception a matter of doubt.

The first song, 'The Trysting-tree,' is exceedingly pretty, but the opening bars of symphony are distressingly thin, and want harmony. A third part is added in the fifth bar, but is only an octave to the already doubled note in the

base. The second is a pleasing air, and to this our approbation must be confined, for the accompaniment is anything but praiseworthy. The false fifths in the third base bar, but not an actual departure from rule, are extremely offensive, and such harmony ought always to be avoided in the lower part, unless thoroughly covered. We should have preferred two perfect chords, bar 6, page 2, to the inversions of the subdominant and tonic; though this is a question of taste. But the succession in the following bar is altogether unjustifiable:—



The 3rds here are the cause of all the mischief. A *tasto solo* accompaniment would have been quite effective and highly proper in every way. The first bar of page 4 is forbidding and harsh enough. Example.



By changing the fourth quaver in the accompaniment to a and the sixth to e, such a clashing of notes might have been prevented.

The third is rhythmical, but abounds in the commonest phrases and cadences. There is some character in the fourth; in the last bar, page 1, of this, the composer again shows his predilection for false fifths. The fifth is set with feeling, and in a very simple manner. The sixth is any thing but new, though otherwise unobjectionable. The measure of the seventh is ill-suited to the words, and the last bars of the final symphony are too guaracha-like for so sad a story.

Before quitting these three books, we must say that the publishers have not undervalued them: eighteen-pence, and even more in the case of No. 3, for each song in a collection, will, we should think, almost amount to a prohibitory price; we are certain that it must deter many from even thinking of purchasing them. The masterly, the beautiful, the unrivalled canzonets of Haydn were sold at 7s. 6d. a set, containing six; at a time, too, when the expense of publishing was as great as at present, and the price of the copyright much higher than such works as the above can by any possibility obtain.

PIANO-FORTE.

1. *Souvenir de Rubini, A DRAMATIC FANTASIA, in which is introduced the Cavatina, 'Da quel di,' from Anna Bolena, composed by I. MOSCHELES. Op. 86. (Mori and Lavenu, New Bond Street.)*
2. *'Al dolci guidami,' Cavatina in Anna Bolena, arranged as a Rondo by WILLIAM HUNTEN, Op. 21. (Same Publishers.)*

By the alchemy of his art Mr. Moscheles has, in No. 1, transmuted some very ordinary airs of a very indifferent opera, into a clever fantasia, full of vigor and animation. A few opening bars, adagio, lead into a rich andante in *zb*, of two pages, and this is followed by an allegro in *c* minor, introducing the aria, 'Ah! così uel di ridente,' in *c* major, which is enlarged to the extent of seven pages of brilliant and effective piano-forte music, adapted to a superior class of performers, though containing none of those passages which dismay or disgust most people, and waste the time of the few who have leisure and patience enough to enable them to encounter and overcome unproductive difficulties.

No. 2 is the air in *Anna Bolena*, which the author of that opera has imitated from Carafa's *chef-d'œuvre*,—we might almost have said his only popular composition—'aure felice.' It certainly was much admired at our Italian Opera House, where the audience are seldom very critical, and rarely inquire whether what is brought before them is original or copied. Let only the ears of the good folks in the boxes be regaled with that which they term 'pretty music,' and they, easy and contented souls, are at once satisfied. M. Hüntén has not added much to the cavatina, except with a view to render it instrumental, in which he has succeeded; and has written an easy *Introduzione*, the whole being far from difficult.

1. *RONDO-CAPRICCIO, sur deux Motifs de l'Opera, La Langue Musicale, D'HALEVY, composé par CHARLES CHAULIEU. Op. 117. (Collard and Collard, Cheapside.)*
2. *THE STYRIAN PEASANTS' GLEE, by BISHOP, with Variations composed by C. CHAULIEU. Op. 126. (Goulding and D'Almaine.)*
3. *Souvenir du Grand Prix, ou le Voyage à frais Commune, FANTASIA, composée par le même. (Same Publishers.)*

The first of these is founded on a gay, volatile subject, in *r*, allegretto, and well named. Many of the passages are, we presume, added by M. Chaulieu, and prove him to be not only well acquainted with the character of the instrument, but a composer having invention and taste. The introduction, a slow expressive movement, is exceedingly well written, and contrasts well with what follows. An enharmonic modulation here shows the pen of a master, and produces admirable effect.

No. 2 is one of those useful pieces in which much showy and pleasing effect is produced without any extraordinary means. The whole of this, except page 7, which demands a free, powerful left hand, may, without any fear as to the result, be undertaken by ordinary players, who may gain great credit for brilliant execution at the expense of little exertion. The subject, which is doubtless well known to our readers, is full of vivacity, and very agreeable.

No. 3 seems to us to be much ado about very little: the performer is in a great bustle from beginning to end of the principal movement, and when the conclusion arrives, we are inclined to ask what is achieved? The introduction, however, is good, and an andante of two pages is melodious, and exhibits some good modulation. The *Allegro Brillante*, as we have observed, means nothing, but may not be disliked by those who relish the froth of music.

1. STOCKHAUSEN'S SWISS AIR, The Gosherd's Boy, arranged as a RONDO by W. HUNTEN. (Mori and Latenu.)
2. La Felicità, INTRODUCTION and RONDO, composed by J. A. MORALT. (Cramer, Addison, and Beale, Regent Street.)

No. 1 is an air which, when proceeding from Madame Stockhausen's small, but well-toned, well-tuned voice, always pleases. M. Hüntén has not arranged it in a manner that will render it popular with piano-forte players, for he has introduced many passages extremely awkward for the hand, and not producing an effect that repays the trouble of conquering them. The whole is what is called brilliant, and we will add, rather too skittish for true lovers of music. A passage, however, at the end of the seventh page is of a better kind, and will both please and be useful as practice.

No. 2 is a short, easy, pretty air; the author intended nothing more, and has succeeded.

1. Les Etréennes, a Second Melange of TWELVE FOREIGN AIRS, adapted and fingered in a familiar manner by CZERNY, PAYER, and HERZ. (Wessel and Co., Frith Street.)
2. Le Porte Feuille, contenant—
Le Petit Waltzer,
La Petite Chasseuse,
La Petite Savoyarde,
Le Petit Souvenir,
La Petite Chantreuse, et
Les Petites Quadrilles,
arranged as RONDINOS by J. COGGINS. (Luff, Great Russel Street.)

No. 1 contains several airs arranged in the easiest manner possible, adapted, in fact, for children who have just emerged from the first instruction-book, and well calculated to both please and improve the learner.

No. 2 is a collection of tunes, in six numbers, suited, as the preceding, to the capacities of mere children, but certainly not equally well calculated to prepare the young mind for the enjoyment of the productions of the great schools. It is possible to write, or select and adapt, very easy music, without descending to what is trifling.

THE CARBINIER'S MARCH, from AUBER'S *Fra Diavolo*, arranged, with a Flute Accompaniment, by J. F. BURROWS. (Chappell.)

THIS is in fact the chorus of Carbiniers, and the commencement of the last finale of the opera. It is easy in itself, and now arranged in a popular manner for the

piano-forte and flute, the latter *ad libitum*. The whole consists of only four pages.

DUETS, PIANO-FORTE.

THE OVERTURE, QUARTETS, SESTET, and CHORUSES in the *Oratorio of Palestine*, composed and arranged for the Organ or Piano-Forte, by WILLIAM CROTCH, Mus. Doc., &c. &c. (Harmonic Institution, Regent Street.)

OF this oratorio we have so often had occasion to speak, and always in terms of the highest commendation, that it would be a work of supererogation to add another word in its praise on the present occasion: it is sufficient to say, that the part now published (which is called No. 1.) contains the overture, with the choruses and concerted pieces, down to the lovely quartet, 'Lo, star-led chiefs.' That these are all so arranged, as to give them the best effect which four hands on a single instrument can produce, will be taken for granted, when it is considered, that the adaptation is by the composer, and that composer Dr. Crotch.

TWELVE WALTZES composed by HENRY HERZ, arranged by W. WATTS. (Cramer and Co.)

LET not the name of Herz alarm the timid performer!—these are really easy and short, the whole twelve being comprised in sixteen pages. All of them are agreeable, some very good, and their conversion into duets is made in a judicious manner.

VOCAL.

1. DUETTINO, 'Mi balzi in petto,' per soprano è contr'alto, composta dal CAV. MAESTRO GABUSSI. (Harmonic Institution.)
2. DUET, 'I don't object,' sung by Miss CAWSE and Mr. PENSON, in *Fra Diavolo*, adapted by ROPHINO LACY. (Chappell.)
3. DUETTINO, 'Home the laden bees repair,' the Poetry by PROFESSOR MILMAN, the Music by GEORGE WARE. (Purday, 45, High Holborn.)

THE Chevalier Gabussi's duettino, as he modestly terms it, is a very charming specimen of what must be called the modern school of simple Italian music. It cannot be praised for originality, much less for contrivance, but there is a native grace in it which may be accepted instead of the one, and an unstudied effect far preferable to anything that usually results from the other. The English reader must not be deceived by the term 'contr'alto,' which, in Italy, is used to signify a low soprano; we generally confound it with *alto*, or *contratenor*. The second voice in this duet rises to *F* and descends to *f* flat, a compass which a genuine alto never, we believe, was known to command.

No. 2 is an admirable comic piece, though the effect of it is lost on our stage, Mr. Penson, unfortunately for the music, being a better actor than singer. This is denominated a duet, and true it is that the last four bars out of seven pages bring the voices together; except in these they are separated: it is therefore a dialogue, easy to sing and accompany, only requiring a quick utterance and good intonation. The following harmony is not common, but here very skillfully used:—



No. 3 is rather pleasing, though the accompaniment leads us to conjecture that the author is not much in the habit of composing.

1. BALLAD, 'A happy New Year!' written by JOHN MILLARD, composed by Mrs. P. MILLARD. (Chappell.)
2. BALLAD, The rash Vow, composed by Miss ISABELLA MUNT. (Purday.)
3. The Brigand Chief, Poetry by T. H. BAYLY, Esq., composed by Miss BETTS. (Betts, Royal Exchange.)
4. BALLAD, 'Rose leaves on a river,' written and composed by J. AUGUSTINE WADE, Esq. (Chappell.)
5. MARTIAL AIR, 'Proudly wide my standard flies,' sung by Mr. BRAHAM in Fra Diavolo, the Music by AUVER. (Chappell.)
6. BALLAD, 'Thou art not she,' by JOHN SMITH, Mus. Doc. (Dean, New Bond Street.)
7. BALLAD, 'Grace, thou darling of my heart,' (from HAYDN,) by T. HAIGH. (Collard and Collard.)
8. SERENADE, 'The evening sun has tinged the sky,' the Poetry by O. RICHARDSON, Esq., the Music by J. C. CLIFTON. (Same publishers.)
9. SERENADE, 'Come to me, love,' written, composed, and sung by F. W. HORNCastle. (Hawes, Strand.)
10. BALLAD, 'O weel beth' the maiden gay,' written by JAMES HOGG, Esq., (the Ettrick Shepherd,) composed by JOHN DANIEL. (Edinburgh, Small, Bruce, and Co.)
11. CAVATINA, 'She's on my heart,' the Poetry by Miss DEWSBURY, composed by J. MACDONALD HARRIS. (Payne and Hopkins, Cornhill.)
12. SONG, 'When eyes are beaming,' the Poetry by BISHOP HEBER, composed by HENRY T. THOMSON. (Aldridge, Regent Street.)

Mrs. Millard's 'Happy New Year' is one of her happiest efforts; and being both easy and pleasing, may be sung by anybody at any time of the year.

No. 2 is a very sweet air, well accompanied. We have never before had the pleasure of seeing the name of the fair composer, but hope often again to meet with it, if all her future productions are equal to this.

No. 3 is not displeasing, but no great pains have been taken by the composer to steer clear of very hackneyed cadences.

In No. 4 a very laudable effort to avoid commonplace is apparent throughout, particularly in the harmony. For this alone Mr. Wade is entitled to the thanks of every lover of music; but he has also been successful in his melody. In the last bar but one, page 1, the fourth (A flat) rising to be resolved, is an error that should be corrected.

No. 5 is an original and a fine air. That it is the latter, the subject, which we subjoin, will at once show those who have not heard or seen it:—



That the words are not so well adapted to this air as they might have been, is evident from the above extract: the second bar should have stood thus—



and the sixth bar ought to have been set in the following manner—



The breaks, too, occasioned by unnecessary rests, the admission of which we cannot account for, are objectionable, but may be corrected by the singer.

Dr. Smith's is an elegant ballad, full of expression and good taste.

No. 7 is the lovely and well-known movement in one of Haydn's earlier symphonies—



We suppose the word 'aroused,' page 2, is a misprint; it certainly must be *around*.

No. 8 has much merit as a melody, and the accompaniment is rich and judicious.

No. 9 is a very pretty, well-composed rondo. We give this title to it because the first subject is repeated and terminates the melody, in the manner of the ancient *da capo*, but without involving the absurdity of which the latter was so often productive.

Both music and words of No. 10 are exceedingly pleasing, though the latter are not very familiar to our southern ears. The air is intentionally in the Scottish style, and this we acknowledge is no small recommendation to us.

No. 11 has nothing remarkable in it; and No. 12 is rather below than above mediocrity: such accentuation as

When eyes are beaming,
And tears are streaming,

will never do, the composer may be assured.

HARP AND PIANO-FORTE.

The Introductory Dance and the Tyrolienne in AUBER'S Opera, La Fiancée, arranged, with accompaniments for Flute and Violoncello (ad libitum), by N. C. BOCHSA. (Chappell.)

BOTH these compositions are well known, and exceedingly popular in their original state: in their present form they will be no less acceptable to the promoters of social music; and they are so arranged that no great practical ability is requisite in any of the four performers to whom they are assigned by this adaptation.

HARP.

1. SELECTIONS from the works of HUMMEL, arranged by N. C. BOCHSA. (Chappell.)

AMATEUR harpists will rejoice to see some of Hummel's more familiar compositions adapted for their instrument. His more elaborate works are not calculated for the harp, but such as are now before us are as well suited to it, by the aid of a little contrivance, as if written expressly for it. The present number contains the march in *Cendrillon*, with the seven variations and coda, and the waltz in *r*, published in a former number of our work.

* * Gerock and Wolf's New Patent Flute, much flute, violin, violoncello, and guitar music, will be noticed in our next number. In order to bring up our arrears in this instrumental department, we shall devote a larger portion of our review to it than usual.

GENTLEMEN'S NEW CONCERT, MANCHESTER.

AT Salford Town-Hall a well-selected concert, consisting almost entirely of vocal music, was performed on Thursday, the 29th of December last. The following programme will show the advanced state of the art in a distant province, and we hope will rouse a spirit of emulation in our fashionable circles, barbarous as it may appear to the *haut ton* to recommend persons of such dignity to be led in an affair of taste by merchants and manufacturers.

PART I.

Overture, (<i>Semson</i>), with additional Wind Instruments	HANDEL.
Chorus, 'Father we adore thee,' (from Gardiner's <i>Judah</i>)	HAYDN.
Song, 'O Lord! have mercy,'	PERGOLESI.
Quartet, 'Lo! my shepherd,' (from Gardiner's <i>Judah</i>)	HAYDN.
Scene, Rec. 'Alas, I bind,' Air, 'If guiltless blood,' (<i>Swanwick</i>)	HANDEL.
Chorus, 'Righteous heaven,'	DATTO.
Rec., 'Justly these evils,' Song, 'Why does the God,' (<i>Semson</i>)	HANDEL.
Quartet, 'Te solo adoro,' (arranged for this Concert)	MUZART.

Song, 'Jehovah, Lord'	HIMMEL.
Motet, 'Jesu, dulcis me propria'	BEHLER.
Scene, 'The dedication of the Temple'	MOZART.
Solemn Music—Solo, 'Great Israel's God'	E. TAYLOR.
Symphony—Chorus, 'Give, O Israel!'	
Storm Scene, (from <i>The Seasons</i>)	HAYDN.

PART II.

Overture, (occasional)	HANDEL.
Quintet, 'O snatch me swift'	CALLESOTT.
Aria, 'Jesu Domine'	MOZART.
Chorus, 'Hallelujah,' (<i>Mount of Olives</i>)	BERTHOVEN.
Selection from the New Oratorio, <i>The Last Judgment</i> (First time in Manchester)	SPOHR.

(This consisted of the pieces performed at the Philharmonic Concerts, and various meetings.)

The performers were Miss MARSON, Mr. HORNCastle, Mr. E. TAYLOR, Mr. ISHERWOOD, &c. The Selection was made under the advice of Mr. E. Taylor.

THE CHELTENHAM CONCERTS.

CONTRARY to our usual custom, we are induced to extract the following account of a concert from the *Cheltenham Chronicle*, with a view of contributing our share towards giving publicity to, encouraging, and applauding the example set by the amateurs of Cheltenham. This is a breaking of the ice, which we have long and anxiously wished for. Amateurs have from time to time established concerts, conducted the concerns of concerts, and performed in the orchestra of their own establishments; but these establishments have been uniformly of the exclusive order, admitting in the audience only subscribers who were all, more or less directly, friends and connexions of the amateur performers. The amateurs of Cheltenham have set an example which we hope to see extensively followed:—

"MISS POWELL'S CONCERT.—The concert which took place on Saturday evening at the Assembly Rooms, presented a circumstance of peculiar novelty and interest, upon which it may not be out of place to make a few observations. We believe it furnished one of the first examples in England of a party of amateurs, distinguished alike by their rank and talent, appearing in public for the amiable purpose of patronizing, with their powerful assistance, the *début* of a young lady who seems destined, by the gifts of nature and professional education, to perform a prominent part in the musical world. On the Continent these associations exist in every country, and contribute greatly to the progress of science and the arts, while they exalt and refine the amusements of the public. The higher grades of society take pleasure in displaying their liberality of character by surmounting the narrow prejudices of fashion, which the improved manners of the age and general civilization should disregard, for the laudable purpose of favouring the development of every species of talent.

"The room was crowded with a numerous and brilliant audience, thereby affording a gratifying proof of the interest the *débutante* had inspired among our most influential families, while the manner in which she acquitted herself in that most trying of all situations—an *entrée* into public life—may be said to reflect the highest credit upon the taste and kindness of so fashionable an assemblage of patrons. The personal attractions of Miss Powell are calculated to produce a strong impression in her favour, and the exquisite taste and sweetness with which she sang, elicited the warmest bursts of applause. In 'Dunquo e

ver,' and 'No voi non siete,' she displayed a perfect knowledge of music, and a successful adaptation of her voice to the graces of the Italian style. Her 'Angels ever bright and fair,' might be pronounced one of the most delightful proofs of her taste and talent; in which, while it introduced the finest and most pleasing modulations of her voice, also developed a power and compass beyond the anticipations which her age could have warranted; in short, the performance was so perfect and so melodious, that it left nothing to desire.

"Of the amateurs, too much can hardly be said, especially of the gentleman who sang on a former occasion at St. James's Church, and whose rich bass voice gave a magnificent effect to 'The Sea,' which was encored. This splendid piece was composed by the Chevalier Neukomm expressly for Phillips; but the gentleman we allude to had it set two notes lower, and displayed such depth, melody, and flexibility of voice in singing it, that several musical professors present pronounced it one of the most finished performances they had ever heard. In 'Qui sdegno,' by Mozart, he also developed the whole of his powers, and evinced the most accomplished taste and judgment. The talent of

another amateur was conspicuous in singing one of Haynes Bayly's ballads, (the music composed by himself,) and he was deservedly encored. The whole was conducted by Mr. Woodward; and in justice we must add, that no general Concert has taken place in Cheltenham for years, that has given more satisfaction and delight."

THE GRESHAM PRIZE MEDAL,

For the best composition in sacred vocal music, has been awarded by Dr. Crotch, Professor of Music in the University of Oxford, and Mr. Stevens, Professor of Music in Gresham College,* to Mr. Charles Hart, the organist of St. Dunstan's Church, Stepney. We understand that the composition, a Jubilate for four voices, will be performed in the course of the ensuing spring, in St. Helen's Church, Bishopgate, where the founder of Gresham College was buried.

* See *Harmonicon* for November.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 17.]

Dec. 28th.—I HAVE just seen a bill of a concert, given at Cambridge, on the 13th, by a young piano-forte player, wherein are printed after the programme, 'Facts and Remarks' concerning his 'Musical Career,' which certainly had better have proceeded from any other quarter. His late Majesty may have said that this pianist 'played with more execution, spirit, and taste than any person he had ever heard;' Rossini may have 'declared him the most extraordinary creature in Europe;' Clementi may have stated that 'he had never met with any one like him;' her present Majesty may have been 'pleased to express her opinion of his superiority to all others;' but such panegyrics, whatever they may have meant, should have been published by any one rather than him on whom they are said to have been pronounced.

The other parts of this extraordinary *éloge* rival Swift's *wonderful wonder of wonders*. 'He concludes,' the bill states, 'every concert, after playing a selection of the most celebrated, beautiful, and difficult pieces in existence, with an extempore Fantasia, which is produced either from his own subjects, or any others that may be given to him by the company. His modulations are inexhaustible, and always smooth and legible. (?) His power of canon and fugue is such that the most awkward and unmanageable subjects are treated by him in every possible manner, by inversion, double fugue, &c. with as much ease and facility as the most simple and regularly constructed theme.'

What an extraordinary being must he be who so manages such 'unmanageable subjects!' what an invaluable minister he would have been to the ex-king of France, Charles X.! But, further on, we learn, that 'his perception and comprehension have always been extraordinary; and his wonderful facility has always been such as to execute instantly whatever he understood.' This is like Madame Blaise's good qualities, as recorded by Gold-

smith. The piano-forte makers, too, it appears from the same document, are great critics: they 'all declared their wonder and astonishment at his command of the instrument, and said that they never had heard the same power, nor the same delicacy; that his compositions and his playing were more agreeable than anything that they had previously heard.'

I make no observation as to the wording and construction of the foregoing encomiums; but I earnestly recommend Cramer, Moschles, Hummel, Nette, and other pianists, to 'hide their diminished heads' without loss of time, or it appears they will be speedily eclipsed by this great musical luminary.

January 3d.—In a pleasant little work just published, under the title of '*Nicotiana*,' is the following anecdote of Dr. Aldrich. 'The doctor's excessive love of smoking was well known to his associates; but a young student of his college, finding some difficulty to bring a fellow-collegian to the belief of it, laid him a wager that the dean, Aldrich, was smoking at that time (about ten o'clock in the morning). Away went the latter to the deanery; after being admitted to the dean in his study, he related the occasion of his visit. The dean, instead of being disconcerted, replied in perfect good humour, "You see your friend has lost his wager, for I am not smoking, but only filling my pipe."'

The story, however, is not quite correctly told; the wager was, that the dean was either smoking, stopping, or filling his pipe. The parties called on him, and he who made the bet immediately exclaimed, 'I have lost my wager, I perceive;' for the doctor was not smoking, but had his hand in his waistcoat pocket. 'You have won it,' said the dean, to whom the matter had been explained, 'for,' said he, withdrawing his hand from its place of concealment, 'I am filling my pipe at this very moment;' his pocket being his tobacco-box.

6th.—The following remarks on music, appear in a volume under the name of *The Chameleon*, a second edition of which has lately been printed.

'Some writers who have aimed at being distinguished, at least by singularity, if not by talent, have broached the notion that, as the fine arts of old were allegorically spoken of as sisters, each of them is not only intimately connected with, but the features of each find corresponding traits in all the others.—Thus, one writer, a German I believe, will have it that each instrument used to produce musical sounds has a colour corresponding: he instances the trombone as being analogous to deep red; and so on, by a fanciful, but curious comparison, he satisfies himself that colour and the instruments of sound have so many features in common, that one of either can be named as the equivalent of the other.

'Though not inclined to assent to all the opinions of this ingenious speculator, I am clearly of opinion that there is an intimate connexion between music and painting; that is, that many of the qualities and developments of mental organization, which go to form a skilful composer would not be out of place, but on the contrary be conducive to eminence, in painting; and that first-rate productions in both departments often produce effects, similar in nature, and even in degree, upon a sensitive mind and imagination.—Who has ever heard the Hailstone Chorus of Handel, or seen the Last Judgment of Michael Angelo, without receding back upon himself with pleasing dread and wonder? Can the Hallelujah Chorus of the same great man be listened to, or the Transfiguration of Raphael be gazed upon, without the soul being at once elevated and vivified with sublime and devotional fervour and admiration? The delicious airs of the Zaubertöne of Mozart melt every feeling down into luxurious softness, as much as do the Venuses of Titian, or the Bacchantes of Gaspar Poussin.—The airs of the Don Giovanni of Mozart, and the Garden Fêtes, beneath a smiling moon, of Watteau, breathe alike of the enchantments of love, of enjoyment, and romance! Painting and sculpture speak a language as universal as that of signs, and as easily understood by all, as the living displays of animation or passion:—so does music. These never require translation or transference.—They address themselves to universally-prevailing feelings, and they are understood and relished by the antipodes of the men of the clime in which they were produced.—Space mars not their merit; distance dims not their lustre; nor does travel alter their appearance, or diminish their power. Music is the elder born, but is not generally allowed to rank with her sister in precedence.—and why? Is not as great an effort of imagination brought into play in the conception, and as nice tact of art in the execution, of an oratorio, as of a Scripture painting?—of an opera, with its completeness as a whole, and its variety in parts, as of a landscape or a mythological scene? To compose an air is surely to do as much for the pleasure and improvement of mankind, as to paint a portrait; to marry immortal verse to imperishable strains, as to illustrate the Poet by the pallet and the pencil. Music too has more of immortality in its constitution.—It never gets mouldy, like the Last Supper of Leonardo da Vinci; is never burned like the Cartoons of Michael Angelo, nor plundered like the Transfiguration.—It is not pent up for amateurs and professionalists only in the galleries of the rich; but is treasured in the hearts and memories of thousands of every country, to which its ubiquity has extended. They are twin sisters, and their favourites ought to rank equal in the scale of illustrious remembrance. The genius

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of Haydn is said to have been similar to that of Tintoretto; of Pergolesi to that of Raphael; that of Mozart to that of Domenichino, and Handel's to Michael Angelo's!—at least these were, to Music, what those mighty spirits were to the sister art of Painting.'

8th.—*The Literary Guardian* thus speaks of a new instrument, to be introduced into the orchestra of the King's Theatre this season:—

'We last week gave a pretty complete account of the talent already engaged for the ensuing season; and have now the pleasure to add the name of a performer of very extraordinary powers, whose like, we will be bound to say, was never looked upon before. It is in "the person" of a musical instrument of an entirely new construction, the invention of a professor of eminence, which it is proposed to name the *Baru chordon*, in token of its extraordinary depth of tone, being capable of going down with ease to a full octave below the double bass! We do not feel warranted, at the present stage of proceedings, in entering into any description of its construction, which we can assure our readers is both ingenious and original. It will form a conspicuous, though not a leading feature in the orchestra, where, when it sounds, 'twill be with a full forty-Drago-*gonetti*-power!'

One report states that this *megaphonic* instrument, this contra-basso fit only for the hand of a Titan, is worked by steam! Another account, and this we believe the truest, is, that it is played on by keys, which press on strings put in vibration by a bow passing over them by the action of a wheel.

12th.—Music is progressing, to use the American word, in the country at a vast rate. From all quarters do we hear of societies, clubs, and meetings, in every shape, for the promotion and enjoyment of an art, out of which much good and no evil can possibly arise. The *Western Luminary* of the 10th, an Exeter paper, gives the following account of the *Decon Glee Club*:—

'The meeting of this society on Tuesday was of the most agreeable description. Sir John Rogers, Bart., was chairman, and contributed to the pleasure of the evening, not less by his deportment in that capacity, than by his great musical talents. The music consisted of a number of the most classical glees and madrigals of the old Italian, as well as English school, which were sung with a degree of precision and effect rarely surpassed, even in the metropolis. Two admirable MS. compositions of the accomplished chairman were performed;—one of them a serious glee, in the style of the best days of that species of composition; and the other, which was for five voices, was completely in the spirit of the great old madrigalists. The author must have been gratified by the manner in which these fine productions were both performed and received. A beautiful MS. glee, by Mr. K. J. Pye, of this city, was also sung, and greatly applauded.'

14th.—The oratorios are to be resumed, it appears, according to the *Spectator* of this day. An article therein states, that they will take place 'at Drury Lane really under Mr. Bishop's direction. We think it right thus to express ourselves, as we were led to believe that such would have been the case last year, little dreaming that he would be king, and Mr. Alexander Lee "viceroys over him." The selections of the last year soon revealed the melancholy truth. We anticipate, with confidence, that

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they will now partake of a better and more classical character. Mrs. Wood and Braham are engaged.*

Yet we read in many of the newspapers last season (not the *Spectator*, certainly) of the 'activity,' the 'enterprise,' the 'taste,' the 'judgment,' &c., &c., of this very Mr. Alexander Lec. He was then, in the opinion of a few, the rising sun.

16th.—A story of Dr. Boyce and Giardini has been going the round of the papers this month. It was told in the *Harmonicon* many years ago, as have many others that have since been revived.

18th.—We are likely to have a great influx of composers this season. Mr. Mason leads us to expect MM. Auber and Boieldieu, as well as MM. Paer and Meyerbeer, all for the purpose of directing the performance of their own operas. To these may be added M. Mendelssohn Bartholdy, who is expected early in March. He will bring with him compositions, vocal as well as instrumental. The latter he intends for the Philharmonic Society.

19th. SINGING AS A PART OF EDUCATION AND PROMOTER OF HEALTH. The American physician, Dr. Rush, thus speaks of the utility of singing, not only as an accomplishment, but as a corrective of the too common tendency to pulmonary complaints.—'Vocal music,' says this celebrated writer, 'should never be neglected in the education of a young lady. Besides preparing her to join in that part of public worship which consists in Psalmody, it will enable her to soothe the cares of domestic life; and the sorrows that will sometimes intrude into her own bosom may all be relieved by a song, when sound and sentiment unite to act upon the mind. I here introduce a fact which has been suggested to me by my profession, and that is, that the exercise of the organs of the breast by singing contributes very much to defend them from those diseases to which the climate and other causes expose them. The Germans are seldom afflicted with consumptions; nor have I ever known but one instance of spitting blood among them. This, I believe, is in part occasioned by the strength which their lungs acquired by exercising them in vocal music, for this constitutes an essential branch of their education. The music-master of our academy has furnished me with an observation still more in favour of this opinion. He informed me, that he had known several instances of persons, who were strongly disposed to consumption, who were restored to health by the exercise of their lungs in singing.'

20th. The Germans are making a progress in the metaphysics of music, of which we, in this country, have hardly any notion. A favourite opinion of one of their writers on this subject, which I met with many years ago, is concerning the peculiar character of each key. That much fancy is mixed up in the theory attempted to be established, I have no doubt; but all will admit the difference produced in their sense by two such dissimilar keys as A and A three sharps. The question is not of a nature to be discussed in the *Diary of a Dilettante*; but I will insert here a translation, which I have lately found in *The Magnet*, of the essay to which I have alluded. It is entitled

CHARACTERISTICS OF THE KEYS.

'Every key is either coloured or uncoloured. The uncoloured keys are expressive of innocence and simplicity. The keys containing flats are characteristic of soft me-

lancholy feelings; while those containing sharps are expressive of uncontrollable and powerful passions.

'C major is quite pure. Its character is innocence, simplicity, naïveté, and the artlessness of childhood.

'A minor represents the cheerful feminine character, gentleness, and gaiety.

'F major, pleasure and repose.

'D minor, the melancholy feminine character; the spleen, and the vapours.

'B major expresses happy tranquil love, peace of mind, hope, and the longing for a better world.

'B flat minor, dissatisfaction, uneasiness, the anguish of disappointment, spiteful gnashing of teeth; in a word, rancour and despair.

'E flat major is the key of love, devotion, and confiding intercourse with heaven, representing, by its three flats, the sacred Triad*.

'C minor, the declaration of love, and also complaints of unhappy love; every tender reproof, every anxious expectation, every sigh of the deeply-enamoured soul, is comprehended in this key.

'A flat major embraces within its compass the tones of death, the grave, corruption, judgment, and eternity.

'F minor, sorrow, funeral lamentations, groans, and sepulchral aspiration.

'D flat major is an equivocal key—degenerate in sorrow and in joy. It can smother, though it cannot lanch; it can ape the shedding of tears, though it cannot truly weep. Only very particular traits of character and sentiment can be depicted by this key.

'B flat minor has an eccentric character, generally clothed in the garb of night. It is morose, and very seldom assumes a gay aspect. The mockery of heaven and earth, misanthropy, self-dissatisfaction, and preparation for suicide, resound through this key.

'G flat major exhibits triumph over difficulty—free respiration upon ascended hills. The echoes of the soul that has powerfully struggled, and has been finally victorious, are heard in compositions in the key of G flat major.

'E flat minor. Feelings of dread, of the deepest despondency, of brooding despair, of the bitterest anguish, of the most gloomy state of the mind, are here forcibly expressed. Every torment, every frightful foreboding of the heart is breathed forth by this horrid key. When ghosts speak, they must doubtless borrow its nearlly tones.

'B major. A strongly coloured key, indicative of fierce passions, concentrated under the most vivid hues. Within its jurisdiction lie anger, fury, jealousy, phrenzy, despair, and every violent excitement of the mind.

'G sharp minor. Vexation of spirit, painful oppression of the heart, sighs of lamentation, resound in the double sharp. All that is distressing is characterized by the colour of this key.

'E major expresses loud exultation, laughter-loving joy, but still not full and perfect delight.

'C sharp minor. This key conveys the language of penitence, intimate converse with heaven, with a friend, and with the loving companions of life. The sighs of unrequited friendship and love lie within its compass.

'A major contains the declaration of innocent love, contentment, the parting lovers' hope to meet again, youthful cheerfulness, and confidence in Heaven.

* Die heilige TRINIS are the words of the author, by which he seems to allude to that which is too mysterious to be represented or expressed by music.

'*F sharp minor* is a dismal, chilling key. It lacerates the feelings as a surly dog tears a beggar's garment. It speaks the language of enmity and aversion. It usually appears dissatisfied with itself, and is therefore always languishing after the tranquil repose of *A major*, or the triumphant benediction of *D major*.

'*D major* is the key for songs of triumph, hallelujahs, the war cry, and the shouts of victory. Introductory symphonies, marches, festival hymns, and hallelujah choruses are therefore set in it.

'*B minor* may be considered as the key of patience, silent resignation to fate, and submission to the will of Providence. Its tones are accordingly soft, without ever breaking into offensive murmuring and complaint. Its practice is rather difficult on all instruments; and it may be on this account that we meet with so few pieces set expressly in it.

'*B major* is the key for idyls, eclogues, and all rural songs,—for every tranquil and peaceful passion, for every tender return to sincere friendship and faithful love: in a word, every soft and quiet emotion of the heart is admirably expressed in this key. What a pity that it is so much neglected on account of its apparent difficulty! It should be recollected that no key is either easy or difficult, and that all difference in these respects depends entirely on the composer.

'*E minor*. We here find the unaffected, tender, and innocent declaration of love; complaining without murmuring; sighs unaccompanied by tears. Here also is expressed the near hope of perfect blessedness, by gliding back into *C major*. Nature having given this key only one colour, it may be compared to a young virgin dressed in white, with a rose-coloured bow on her bosom. It gracefully modulates into *C major*, and thus produces a delightful effect, in which both the ear and the heart are completely satisfied.'

22d. In the *Observer* of this day I have met with a paragraph which has not a little surprised me. It is thus: 'The preparations at Drury-Lane for bringing out *Robert le Diable* are somewhat delayed by the necessity, on the part of Bishop, to recompose the whole score. He could not, like Mr. Monck Mason, procure the whole of the orchestral accompaniments, and he has therefore been obliged to supply them. Thus *Robert le Diable* at Drury-Lane will only be the work of Meyerbeer, as far as the airs are concerned.'

I can hardly believe this to be exactly true. Perhaps it is told in an imperfect manner: there must be something left unexplained in it, which, if thoroughly understood, would give a very different colouring to the statement. The title which M. Meyerbeer had to his own work none will dispute. If he refused to allow the use of his score to Drury-Lane Theatre, he only did what every man has a right to do with the creations of his own fancy; and after such refusal, to copy, or to imitate, his compositions, would be to deprive him, by an unauthorised act, of what belonged solely to himself. If he had charitably resolved to seal up his work, and exclude all from the enjoyment of it, even then it would hardly be justifiable during his life to take violent possession of it, or, what would be still less defensible, to make an imperfect copy of it. But if he has sold it to others, as is understood to be the case, he has done all that the community has a right to expect of him—he has enabled society to benefit by the fruits of his genius, and received from society a compensation for his talent and labour. The bookseller at Paris, and Mr. Monck Mason in London, represent society; they have purchased for the use of the

public—and the public will repay them—all M. Meyerbeer's right in his opera, and have as undoubted a claim to it, as the proprietors of Drury-Lane Theatre have to that edifice. But if to seize on the opera, under such circumstances, be contrary to established notions of justice, how much more so would it be to tear off by violence a part of it, then patch up what had thus been obtained, in direct opposition to the will of the legal, and also equitable, owners,—most probably to the detriment of the work itself, and, consequently, to the injury of the composer's reputation! But I do not believe that anything of the kind will take place; at least without a strong justification being made out by the parties concerned in the business.

25th. M. Moscheles was this evening unanimously elected a member of the Philharmonic Society. The body have thus rescued themselves from the obloquy, which the unaccountable opposition of a small portion of their number had previously brought on them. M. Moscheles will prove an acquisition, in every sense of the word, of the greatest importance to the Society.

26th. That L. E. L., or Miss Landon, has written a novel called *Romance and Reality*, is by this time pretty well known to all who take any interest in publications of the kind, as well as, indeed, to every reader of newspapers, reviews, magazines, &c. It is not within my province, nor is it my intention, to enter into the general merits of the work, but a few remarks on music, in her first volume, particularly engaged my notice. I therefore insert them in my diary; for being on the subject of my favourite art, and from the pen of a very talented lady, a young, sprightly, and witty one also, I am induced not only to transcribe, but to make an observation or two on them.

It appears that Miss L. thinks a taste for music the gift of nature, not the result of education, for of one of her characters she says,—

'Emily possessed what, like songs and sonnets, must be born with you,—a musical ear; that sixth sense, in search of which, you may subscribe to the Ancient Music and Philharmonic, you may go to every concert—you may go into extasies, and encore every song—you may prefer Italian singing, talk learnedly of tone and touch, all in vain—a musical ear is no more to be acquired, than Lady H.'s beauty, or Mrs. T.'s grace.'

There may be some few on whom nature herself has bestowed an organ peculiarly sensible to the charms of musical sounds; that is, of sounds belonging to a musical scale, having a fixed relation to each other; but in ninety-nine cases out of every hundred, a musical ear is acquired, either by hearing musical sounds, unconnected with any circumstance painful, during childhood, or by regular tuition. It is very rare to meet with an instance of a child brought up in a musical family who has not a liking, consequently an ear, for music; and where this is wanting, it will commonly be found, that those with whom the child passed its early years, neither sung, nor were in the habit of using anything in the shape of a musical instrument.

There is much truth mixed up with some error in the following opinions, which are delivered with an air of authority, and in words that might have been better chosen, both as to meaning, and the share they have in the construction of the sentences.—

'By the by,' says the writer, 'both in print and parlance, how much nonsense is set forth touching "the English having no soul for music!" The love of music,

like a continent, may be divided into two parts: first, that scientific appreciation which depends on natural organization and highly-cultivated taste; and, secondly, that love of sweet sounds, for the sake of the associations linked with them, and the feelings they waken from the depths of memory: the latter is a higher love than the former, and in the first only are we English deficient. The man who stands listening even to a barrel-organ, because it repeats the tones "he loved from the lips of his nurse"—or who follows a common ballad-singer, because her song is familiar in its sweetness, or linked with touching words, or hallowed by the remembrance of some other and dearest voice—surely that man has a thousand times more "soul for music" than he who raves about execution, chromatic runs, semi-tones, &c. We would liken music to Aladdin's lamp—worthless in itself, not so for the spirits which obey its call. We love it for the buried hopes, the garnered memories, the tender feelings, it can summon with a touch!

What I have said concerning an ear for music, applies to the national taste for the same. The English began to lose this when the reign of puritanism commenced. The melancholy psalm tune, sung through the noses of a people become half fanatical, and not overpowered, or even regulated by an organ—which noble instrument was by these sour Christians banished the church—would rather excite a disgust for music, than encourage a taste for it: indeed, its cultivation was forbidden by most of the sectarians, so that it fell into desuetude, and in point of fact, never recovered as a popular art till the commemoration of Handel, in 1751, which gave rise to most of the choral societies now existing in various parts of the country, to which music

already owes much, and promises to be still further indebted. The employment about the same time of good military bands in our regiments, assisted its progress, and the increase of these at the period when more than half a million of the people formed themselves into volunteer corps, very much promoted the already growing love of harmony. From that time, I contend, the English have been becoming a musical people, and I venture to foretell that, at no very great distance in time, they will rival the Germans in this truly social and strictly sober art.

That the effect of music often depends on association cannot be doubted; but we sometimes ascribe to melody the effect which is produced by the words to which it is applied. Miss L. is somewhat out of her depth when she talks of 'scientific appreciation.' Scientific knowledge is only to be acquired by study, and is entirely independent of 'natural organization.' Some of the best musicians—I will not go so far as to say the very greatest—of every country, have become so by means of instruction and patient application only, and without having ever manifested anything like what is called a genius, or even an inclination, for music in their early years. The comparison of music to the lamp of Aladdin is unfortunate, though the fair writer utters it in a tone of no small confidence; it alone proves that she has no liking for music *per se*, but only as it raises in her mind certain associations. Such a lamp is actually nothing in itself, and might with more propriety have been compared to a string, which is useless till rubbed or struck. The all-powerful genius and the soul-enchanting music are the real results, the final effects sought after, not the causes.

FOREIGN MUSICAL REPORT.

VIENNA.

THE opera of *Fra Diavolo* has been given here for the benefit of M. Hauser, who took leave of the public in the character of the English Lord, and was greeted on the occasion with the most lively expressions of the admiration of the audience. In the second act he introduced a duet from *Fiorella*, which he sang with Madame Fischer. They were both warmly applauded, and called for at the conclusion. M. Wild also sang *Das Bewusstseyn* (Consciousness) of Kellstab, set to music by Kapellmeister Lachner, with such exquisite feeling, that he was frequently interrupted by bursts of applause; and this beautiful song, the accompaniments to which were played in a most masterly style by the aged M. M. Lewy, was rapturously received.

The grand pantomimic ballet, *Orpheus and Eurydice*, by M. Henry, produced on the 10th September, for the benefit of Mademoiselles Therese and Fanny Elssler, at the Court Theatre, has met with a success rarely attendant on a choreographical production. It is a splendid ballet; and the effect of the last scene, in which Orpheus, by the power of music, sets in motion, not only the gods and mortals and wild beasts, but also the inanimate objects around him, was really enchanting.

The rehearsals of *Die Fremde* (La Straniera), the music by Bellini, are in active progress. Madame Ernst takes the part of *La Straniera*; Madame Schödel, *Isoletta*; M. Wild sustains the character of *Arthur Count of Ravenstelt*;

M. Forti, that of the *Baron Valdeburgo*; M. Staudigel of the Prior.

BERLIN.

Music, which at first shrank from the approach of the cholera, now doubly exerts itself in the way of reaction, as it were, by enlivening the hours of the wealthy and contributing to the necessities of the sick. Although the summer musical reunions terminated abruptly, long before the close of the season, in consequence of a universal dread of the reputed predisposing night air, yet the concerts for the relief of the orphans and the suffering poor have been frequent and well attended. Matters are, however, once more on the old footing, and operatic novelties are not wanting.

Königliche Theater. A new opera from the French, *Les deux Familles*, by Labarre, was lately produced here. It is a composition, not without a few pleasing melodies, but, as a whole, it may be styled commonplace and tedious. The music reminded us frequently of Auber's, without, however, the recommendation of any particular display of talent. We were therefore relieved by *Der Wasserträger* (the Water-Carrier) and *Une Folie*, by Mehul. In celebration of the birthday of the Crown Prince, the *Philire* of Auber was performed, and received but a moderate share of applause.

Besides the above, we have had *Jessonda*, *Don Giovanni*, *Der Freischütz*, *Die Schweitersfamilie*, and *Fidelio*, in the

four last of which Madame Fischer, from the Electoral Theatre at Cassel, sustained the prima donna characters. If the strong and exquisite soprano voice of this naturally gifted singer were equally cultivated in all respects, and if to her usually clear intonation were united a corresponding steadiness of execution, with her theatrical figure and youthful vigour, she would rank one of the first German singers of the day. In the declamatory portion of the songs of Donna Anna, as well as in the last difficult air, she acquitted herself successfully; but the tertzet of the first finale was completely spoiled by false intonation. In heroic, tragic expression, Madame Schroeder Devrient is superior, although her voice is by no means so strong as that of Madame Fischer.

Königstüdt Theater. We have had a new piece produced here,—*Der Bernsteinring* (The Amber Ring), the music by Gläser; and the *Pirata* of Bellini has been performed and well received; but the principal novelty of the season was the *Donna del Lago*, in which Mademoiselle Hänel particularly distinguished herself as Malcolm, uniting to a clear sonorous voice, deep feeling and a thorough knowledge of her art. Mademoiselle Vio, now Madame Spitzeder, as Elena, sang the opening cavatina and the concluding scena with a fine portamento and considerable flexibility, but her voice is rather weak.

Of forthcoming pieces we may notice *La Vestale*, to introduce Madame Fischer as Julia; the *Crociato*, and *Margherita d'Anjou*, to display the fine voice of Mademoiselle Hänel.

On the 19th October a military concert was performed at Tivoli, for the benefit of the sufferers from the cholera, in the Halle Gate District, which was uncommonly successful, having attracted an audience of about five thousand persons.

LEIPZIG.

On the fiftieth representation of *Oberon*, Madlle. Traut of the Theatre at Cassel made her first appearance here, and in consequence of her fine and high voice was so much admired in that favourite opera, as well as in *Fidelio*, that although she was not at first on the establishment, as the term of her agreement with the Theatre at Cassel had not expired, she was ultimately engaged. In *Der Maurer und Schlosser*, Mad. and Madlle. Gebhard from St. Petersburg made their *débuts*, without acquiring any particular reputation.

During the whole of the last half-year, there have been only two new operas produced here: *Alois*, a grand historical romantic opera, in two acts, by F. von Holbein, the music by Louis Maurer; and *Abu-Kara*, a romantic opera in three acts by L. Bechstein, the music by Heintz Dorn, director of the music at the theatre. The former was brought forward on the 6th of September, and was directed by the composer in person. The music is infinitely superior to the text, and contains many dramatic beauties, which if they had been supported by a poem of equal merit would have been very effective. The overture, particularly, is a fine characteristic dramatic work, and was lightly appreciated.

The other opera, *Abu-Kara*, was represented for the first time on the 27th of September, and very favourably received.

WEIMAR.

The Musical Festival at Erfurt has been the occasion of the death of one of our favourite singers:—M. Mollke, the tenor, took cold there, and died three days after of a nervous fever. On the 27th of August, the Court Theatre opened

after a recess of three months, with Chelard's opera, *Macbeth*, which was exceedingly well received.

M. Genast and Mad. Streit, as Macbeth and Lady Macbeth, were very effective.

HAMBURG.

Madlle. Schechner is arrived in this place. During her stay, which is limited, she will appear in a series of representations, the first of which has already been given, and afforded her the opportunity of displaying her talents as *Emmeline*, (in the *Schweitzerfamilie*.)

NAPLES.

Teatro Nuovo.—The grand attraction of this theatre is a young singer from Milan, Theresa Tavola, who has created a great sensation as prima donna. It was to be regretted that she could not appear in Ruimondi's celebrated *Venaglio*, as the opera is written in the Neapolitan dialect, and interspersed with dialogue instead of recitative.

Teatro san Carlo.—Madlle. Ronzi de Begnis appeared here as *Dedemona*, in Rossini's *Otello*, with indifferent success.

MILAN.

A new opera by Coccia, entitled *Enrico di Montfort*, has been brought out at the *Scala*, but though carefully got up, and supported by the talents of Juliet and Judith Grisi, Reina, and the two basses, Galli and Badiali, it was unsuccessful. The best pieces in it were two cavatinas for the soprano and tenor, and a duet in the second act for the tenor and bass.

The approaching carnival season does not bid fair to be very brilliant. Neither at Turin, Venice, Naples, Florence, nor here, are the lists either of singers or operas very promising.

PALERMO.

Bellini's *Montecchi e Capuletti* was also unsuccessful, in consequence of the prima donna, Orlandini, being unequal to her part. She is sustaining the characters formerly represented by Madlle. Maraffa Fischer, whose departure has occasioned considerable inconvenience and embarrassment to the direction of the theatre.

MADRID.

Pacini's new opera, *The Constable of Chester*, was lately produced here. The first act was defective in point of interest, and consequently listened to with very few tokens of applause; the second act, however, experienced a most enthusiastic reception.

ROTTERDAM.

At the second general meeting of the representatives of the several branches of the society established in Holland in the year 1830 for the advancement of the art, the admirers of music witnessed the successful results which have already crowned the strenuous exertions of the members. Branch societies are already formed in twelve of the principal cities, and the number of members amounts to 900. Among many of these branch societies, instrumental as well as vocal performances have been commenced, which give fair promise of ultimate success. One of their principal objects is, the establishment of singing schools as the means of rendering music more generally practised in the Low Countries.

Four cantatas have competed for the prize offered by the society, but neither of them was found to answer fully the expectations of the institution; and the composer of one only, *Maternal Love*, was presented with a hundred guineas by way of encouragement.

Besides these, several greater and lesser works of Dutch composers were presented to the direction, and some of them, with the consent of the composers, have been published by and for the benefit of the institution.

A prize has lately been offered by the society for the best concerted composition, with orchestral accompaniments, to a Dutch cantata by Van Alphen.

MEXICO.

A corps operatique, consisting of Filippo Galli, Musatti, Madame Finaglia, and others, left Paris in the spring of 1831 for the western hemisphere, and landed at Vera Cruz, 20th July. A few days after their arrival they gave a concert, in which Galli sang the cavatina from Rossini's *Maometto*, the duet from the *Italiana in Algiers*, with Musatti, and one from the *Cenerentola* with Finaglia. In the beginning of August the company arrived in the Mexican capital, where they proposed opening their operatic campaign with *Torvaldo e Dorlika*.

PARIS.

Madame Rainbaux, who was favourably received at some concerts last season, has appeared again upon the stage at the Théâtre Italien with decided success. She is the only native Frenchwoman, except Madame Damoreau, who has ever attained to the honours of a first singer on these boards without having previously visited Italy; and it must be recollected that the latter lady was educated for,

and upon the stage, while Madame Rainbaux's studies have been private, and her performances hitherto confined to the concert-room. Her voice is a contralto; her lower notes have not perhaps the fullness of tone which distinguished Madame Ferlendi's, and which impart so much energy to some passages in Pisanoni's singing; but what she wants in this respect, is made up by an extent of compass above, and a facility in using the higher part of her voice, which enables her to produce many delightful effects. It is only to be hoped that the desire of constantly shining will not seduce her (like another great singer we could name) into continually mixing the two voices, a practice which must end in eventually spoiling both.

The part of Isabella, in *L'Italiana in Algeri*, is one of the few female characters that can be sung by a real contralto; even a mezzo-soprano would fail in it. Madame Rainbaux exhibited, in her performance of it, a firm and agreeably-toned voice, a good delivery, much brilliancy of execution, combined with airiness, elegance, and novelty, in the selection and application of her ornaments. She treads the stage with tolerable ease, though a novice, and seems likely to become a lively comie actress, to which the instructions of her mother, Madame Gavaudan, who is still recollected with pleasure by the frequenters of the Opéra Comique, will no doubt contribute.

Madame Rainbaux's second character was that of Rosina in the *Barbiere di Siviglia*, in which she confirmed and increased the favorable impression made by her first appearance.

Rubini never appeared to so much advantage in a part of mezzo-carattere, as he did in the *Italiana*; his singing in the rondo 'languir per un bella,' and in the duet with Mustapha, called down loud and reiterated applause.

THE DRAMA.

UNDER this head we have little or nothing to communicate this month. The King's Theatre will, perhaps, have opened before our present number appears; report has named the 28th of January as the time fixed for the first performances, though no official announcement has been made; and our opinion is that Mr. Mason will think it advisable to wait another week at least before he introduces his new company to the town.

At Drury Lane a new opera under the title of *My Own Lover*, written and composed, it is said, by Mr. RODWELL, has been produced, but having deferred hearing it till the performers were become familiar with their parts,—an advantage which a monthly critic possesses—we have waited too long, for it had not been in the bills, up to the time of writing this, for several days; we are therefore compelled to postpone our account of it till March.

At Covent Garden, *Fra Diavolo* continues to run, and draws as much as any piece at the present juncture is likely to draw in houses of such dimensions, and at prices so much greater than the means of paying them. Miss SHIRREFF has not appeared for some time; a cold was alleged as the cause of her absence, but the indisposition has lasted so long, that we begin to think another rumour is more near the truth, namely, that dividing with the house the profits of those nights in which she performed, turned out a wretched speculation, and that her receipts in consequence scarcely defrayed the expenses she incurred.

Miss INVERARITY took the part of *Polly* one night, and got through it in a very respectable manner.

The Minor Theatres, as they are called—but in allusion to their supposed inferiority, not size—absorb most of the lovers of dramatic amusement. The reason of this is obvious to all who are acquainted with the nature of theatres, except the managers of the great ones. We are convinced that both Drury Lane and Covent Garden might, in spite of their dimensions, be kept open without loss, if the eight or nine points of good management were properly understood. The lessees are to a considerable extent the victims of a system; and either not aware of what a thorough change would in all likelihood effect, or their energies are damped by a long course of ill success. Many circumstances concur, no doubt, just now to injure the two winter theatres, but nothing operates more powerfully against them, than the determination, which seems to have taken fast hold of the managers, to go on in the beaten track,—a track which is leading them to a precipice,—without inquiring whether there is not some path to be found that might take them out of danger, if not prove the road to positive success.

The Oratorios are to be carried on this season under the direction of Mr. BISHOP. Mrs. WOOD and Mr. BRAHAM are among the performers engaged. But we shall not attempt to calculate the probabilities of success, till we see a complete list, and a prospectus of the plans to be adopted.

MEYERBEER, AND HIS NEW OPERA—ROBERT LE DIABLE.

JACOMO MEYERBEER was born at Berlin in the year 1794. His father, James Beer, a rich banker, gave him an excellent education, and his brother, M. Michelbeer, is well known in Germany as a dramatic poet, and author of a celebrated tragedy entitled *The Paria*. Meyerbeer's disposition towards music manifested itself at an early age, and at seven years old he was already able to play the piano-forte in concerts. It was not, however, till about fifteen, that his serious study of music commenced. The Abbé Vogler, one of the greatest theorists, and, without question, the ablest organist in Germany, had opened a school in his own house, to which only a few select pupils were admitted. Many able critics and distinguished composers, among whom may be cited Knecht, Ritter, and Winter, have been proud to acknowledge Vogler for their master. Men of equal celebrity were the contemporaries and fellow pupils of Meyerbeer: they were Gaucshacher, now Maestro di Capella at Vienna; C. M. von Weber, and Godefroi Weber his brother, who, although a Councillor of Justice at Mannheim, came occasionally to join in the studies of Vogler's other pupils. Every morning after mass, at which Weber, being a Catholic, was obliged to attend almost daily, the pupils assembled in their master's apartment. He gave out a theme, sometimes a psalm, at others an ode or a kyrie, which each pupil was expected to finish during the day; the master worked upon it as well as his pupils, and, in the evening, their five productions were performed and compared. This method of instruction, independent of its intrinsic merit, had the advantage of exciting a high degree of emulation, and piquing each individual pupil to use his utmost exertions. A whole opera was composed in this manner. A strict friendship and almost fraternal affection soon united Meyerbeer and Weber. For two years they lived and slept in the same room, and, when the death of the latter dissolved this union, the author of the *Freischütz* bequeathed to his friend an unfinished opera, *Les trois Pinto*, with a last request that he would complete it. Weber had proceeded no further than to sketch out, but not to score, the first act, which contains many pieces of great beauty, and, what is unusual for Weber, considerable gaiety.

Two years after Meyerbeer had become a pupil of Vogler, that professor closed his school and, accompanied by his pupils, made a tour through Germany, which lasted one year more. It was under these auspices that the young composer, then eighteen years old, produced, at Munich, his first work, a serious opera in three acts, entitled, *The Daughter of Jephtha*, in which all the dry forms of the schools were strictly adhered to. The Abbé Vogler, a good man if ever there was one, but who united to the lively feelings of the artist some habits of mysticism, now bestowed on his pupil the brevet of *Maestro*, adding to it, in his own hand-writing, his benediction. The master and scholar then separated.

At Vienna, Meyerbeer's success as a pianist was so great, that he was entrusted with the composition of an opera for the court, entitled *The Two Caliphs*. At this period, no music but Italian had a chance of being listened to in the Austrian capital; it is not to be wondered at, therefore, that Meyerbeer's opera, written upon an opposite principle and very nearly in the same style with his *Daughter of*

Jephtha, failed completely. The veteran Salieri, who had taken a great liking to Meyerbeer, consoled him on his bad success, assuring him that the opera, notwithstanding the almost dry severity of its style, was far from being destitute of melody, and recommending him to visit Italy, where he would soon enable himself to recover this check. The Italian style, to which, while in Germany, he had shown so much repugnance, now became the object of his admiration. *Tancredi*, the first opera of Rossini's which he heard, transported him. After this he wrote seven operas, almost every one of which met with the completest success.

In 1818 he brought out at Padua an opera semi-seria, entitled *Costanza e Romilda*, written for Madame Pisaroni. The Paduans remembered that, forty-six years before, the Abbé Vogler had studied under the Padre Valotti, then a Maestro di Capella in that city, whose classic memory was still highly appreciated among them: this was sufficient to make them consider Vogler's pupil as a scion of their own school, and, consequently, to give his opera the most favourable reception. In 1819 he composed Metastasio's *Semiramide riconosciuta*, for the Theatre Royal at Turin, the principal part being written for Signora Carolina Bassi, the most accomplished actress which the Italian lyric stage had produced till the time of Pasta. In 1820, in the same season in which Rossini wrote his *Edoardo e Cristina*, Meyerbeer brought out at Venice, *Emma di Reburgio*: both operas were enthusiastically received. *Emma di Reburgio* was translated into German, and played in all the theatres of that country. In 1821 he wrote *La Porte de Brandebourg* in the Italian style, for the theatre of his native city, but circumstances prevented its being performed. The fame of his *Emma di Reburgio* had, in the mean time, reached Milan, and he was invited to write an opera for the Scala, a theatre, the permission to write for which is well known to musicians to be as difficult of attainment, as it is considered honourable to the successful candidate. For the Scala in 1822 he composed his *Margherita d'Angou*, in which Levasseur made his first appearance on the Italian stage.

Notwithstanding the distinguished success of *Emma di Reburgio*, it was much criticised by Meyerbeer's countrymen, and more especially by his fellow pupils. Weber, who was then Maestro di Capella and Director of the Theatre at Dresden, agreed in opinion with the critics, and thought he should be serving the reputation of his friend by bringing out at the German theatre his *Two Caliphs*, at the same time that his friend *Emma* was performing at the Italian theatre. He wrote several articles pointing out and lamenting the change of style which Meyerbeer had adopted, and hoped at once to reconcile the public to his earlier work, and induce the composer to return to his first, and, as Weber was persuaded, his better manner. The result did not answer the wishes or expectations of the critic; but it deserves to be mentioned to his honour, that, notwithstanding the decided opinion he had expressed on the subject, he caused all his friend's Italian operas to be performed at Dresden, and took so much pains in bringing them out, that they were nowhere better or perhaps so well performed.

In the following year, 1823, Meyerbeer again composed an opera for Milan, *L'Ercole di Granata* (*The Exile of Gra-*

nada), to succeed his *Margaret of Anjou*. The principal parts were written for Lablache and Pisanoni, but there was so much delay in preparing this opera for representation, that it was not brought out till the latter end of the Carnival. This circumstance gave rise to a cabal, and the work narrowly escaped being condemned. In fact, the first act entirely failed, and the second would probably have met the same fate, but for a duet between Lablache and Pisanoni, which at once propitiated the audience. At the subsequent representations its success was complete. In the same year Meyerbeer composed the opera of *Almanzor* for the Roman theatre, but Madame Bassi, the prima donna, fell ill immediately after the last rehearsal, and this opera, of which she retained the score, has never been performed. In 1825, the *Crociato in Egitto*, that fine work to which M. Meyerbeer owes his great reputation, and which alone is sufficient to transmit his name to posterity, was brought out at Venice by the composer himself. He was repeatedly called for and crowned upon the stage; and soon after made the tour of Italy in order to preside at the performance of his new opera in all the principal theatres of that country. In the spring of the same year the *Crociato* was produced in London by Mr. Ayrton; and in 1826 the composer, at the invitation of M. de Larochefoucauld, visited Paris, where his opera was received with enthusiasm. With this event closes the second period of M. Meyerbeer's musical life. His marriage, in 1827, and the successive loss of two infant children, suspended his studies for two years. He recommenced his musical labours in 1828, and engaged himself in bringing out his present opera,

ROBERT LE DIABLE,

the score of which has been, since the year 1829, in the possession of the Royal Academy of Music.

In treating of this last work of Meyerbeer, the Parisian critics have exhausted the language of eulogy. M. Fétis, in the *Revue Musicale*, pronounces it to be not only the *chef-d'œuvre* of its author, but a production which will form an era in the history of music*. M. D'Ortigue, in an article inserted in the *Revue de Paris* (from which we have extracted the foregoing biographical account of the composer), describes it as combining all that is most delightful in the melody of the Italian school, with all that is most striking in the learned harmony and ingenious instrumentation of the German; as uniting the spirit and liveliness of Rossini with the dramatic tact of Cherubini and Mehul, and the deeply-concentrated expression and feeling of Weber. Gleaning from both sources, but without adopting the enthusiastic, we might perhaps say the exaggerated, tone of either, we proceed to give our readers some account of a work so long and so anxiously looked forward to by the musical world; and from which the former well-earned fame of its composer would lead us to expect something of a superior order.

The story of Robert the Devil, Duke of Normandy, who was expelled from his duchy because he had too much affection for the daughters of his vassals, and too little affection for the monks, is well known, and has been frequently dramatised, though never before made the subject of a regular opera. According to the legend, and the *libretto* of M. Meyerbeer's opera, the father of Robert is one of those honorary members of the satanic fraternity who enjoy a certain period of riches, power, and pleasure, upon condition of rendering up soul and body at the mo-

* M. Fétis, it must be observed, is apt occasionally to write either in heroics, or with some particular view.

ment that period expires; unless they are fortunate enough to be able to renew it by finding a substitute. During his wanderings upon earth, he has seduced Bertha, daughter of the Duke of Normandy, and engendered Robert, who, although upon the whole affectionate to his mother, gives early proofs of inheriting much of his father's disposition, and adds, by the violence of his disorderly passions, to the poignancy of her remorse. At length, driven from his duchy, he becomes a wanderer, carrying everywhere with him the same untameable character which had led to exile. He arrives in Sicily; falls in love with Isabella, daughter of the king of that island, and inspires her with a mutual passion, but, infuriated by jealousy, he threatens every knight who dares approach his royal mistress, and braves even the king himself. All unite against him, and, in spite of his superhuman courage, he is on the point of falling under the swords of so many foes, when a stranger-knight, named Bertram, saves his life, and becomes his friend.

This Bertram is no other than the duke's demon-father, whose term on earth is already within a few hours of its close, unless he can prevail on his son to sign the fatal compact, and thus become his substitute. His counsels find but too easy a conquest over his victim.

It is the eve of a tournament, in which Robert is to contend in knightly harness for the fair hand of his royal love; but Robert has abandoned himself to gambling, and, carried away by his impetuous passions, has lost all his gold, his jewels, and even his horse and arms. The hour of the tournament arrives—the Prince of Granada is the victor—the hand of Isabella the prize of his achievement—and the ruin of Duke Robert completed. Bertram seizes this moment to take advantage of his son's rage and despair:—'Everything earthly combines to ruin and betray you,' he says; 'but there are beings not of this earth, who, instead of betraying, will assist and support you, if you have courage enough to claim their aid. You know not how to call upon them for assistance?—I do know how! In yonder ruined abbey, founded in times of yore by St. Rosalia, lie buried the nuns of her order. After the death of their foundress, the sisters forsook the strictness of her rule, forgot their vows, and abandoned themselves to a life of licentious pleasures, for which they are now suffering the torments of the lower regions. Strange scenes do those old cloisters witness every night; and in them grows a never-fading tree, one branch of which, if you have the courage to brave all the dangers which threaten the adventurer, and pluck it, will restore your mistress to your arms.'—COURAGE! the question is decided—the duke resolves to vindicate his doubted courage at all hazards.

The scene which follows, in the ruined cloisters, is in all respects, whether considered musically or with reference to the spectacle, the most striking in the whole opera. The shades of the guilty nuns, summoned to revisit the glimpses of the moon, appear at first in solemn expiatory procession, clad in the vestments of the tomb: but shortly after are transformed into a bevy of nymphs, and engage in a voluptuous dance. Robert, seduced by their encouragement, overrules the internal whisperings of his better genius, and seizes the talismanic branch: possessed of which, he penetrates to the very chamber of Isabella, and is about to offer force, when, overcome by her tears and supplications, he breaks the talisman and flies, escaping with difficulty the pursuit of the royal domestics, whom the cries of Isabella had raised to her assistance. His place of refuge is the vestibule of Palermo cathedral. Bertram dares to follow him even to that sacred asylum: his term on earth is now circumscribed by minutes; a mo-

ment's delay is irrecoverable: he hastily confides to Robert the secret of his birth, the dangers which surround his father, and from which he alone can rescue him. The duke is on the point of yielding, when the sounds of the organ and a hymn sung by the monks in the cathedral revive his feelings of piety: Bertram redoubles his efforts, and has again nearly succeeded, when Alice, a foster-sister of the duke, saves him from himself, by recalling the recollection of his mother. While Robert is struggling with his contending emotion, hesitating between the supplications of his demon-father and horror at his own self-immolation, the fatal hour strikes—Bertram is dragged to the place appointed of old for Don Juan, Caspar, and the other heroes of his class, while Robert, rushing back into the cathedral, recovers, in that sacred asylum, his long-lost peace and happiness.

It will be seen from this outline that the story of *Robert le Diable* affords every opportunity that a composer could wish for displaying his powers in depicting and illustrating the most high-wrought and most opposite strains of passion and feeling; and it is by no means the least of M. Meyerbeer's merits that he has fully entered into all these rapidly changing shades of circumstance and emotion, varying his style to suit the varying events, situations, and characters of this story. In the first act a free and spirited, but simple, melody is used to express the joyous revelry of the knights of the eleventh century, spending the hours unoccupied by fighting or the tournament, in the pleasures of society and wine. In the second act the scene changes to the interior of the palace, and the style of the music changes with the scene and the characters engaged in it. Grace and elegance form the marked features of this act, contrasted, however, with a fine martial chorus, sung without accompaniment, by the knights, as they approach the tournament under the gateway of the castle. In the third act the composer has to grapple with the world of phantoms, and enters at once into immediate comparison with the great enchanter Weber. In this act new effects, produced by new means, give a mysterious character and

interest to the music, and awaken in the audience feelings completely different from those which arise on hearing the earlier parts of the opera. This act may be said to consist of two parts; the first containing some airs, duets, a trio, and a chorus of subterraneous demons, full of dramatic character, and replete with the most extraordinary effect. The second part passes in the interior of the abbey, and consists entirely of the resurrection and revels of the guilty nuns. In treating this part of his subject, Meyerbeer has been particularly happy; without copying, without having anything in common with the celebrated finale to the second act of the *Freischütz*, he has shown that he is as able as Weber to conceive and express the wild and supernatural colouring which his subject required. The fourth act is very short, but full of passion, and contains a situation (the attempt of Robert on the honour of Isabella, her resistance, and his subsequent repentance) which the composer has done ample justice to in an air and duet. It is, however, in the solemn, religious tone of the fifth act that Meyerbeer has thrown all his force, and surpassed his previous efforts. A chorus of hermits, written for bases only, in a severe style, forms the opening of the act; the contest in Robert's breast between pity for his father, and the religious feelings revived by the sounding of the organ, and the recollections of his mother, are expressed with a degree of force and pathos almost above praise, and the trio with which this scene closes may be ranked, says M. Fétis, amongst the highest efforts of dramatic composition.

Great, however, as has been the success of this opera, increasing as its popularity is, and however masterly may be the music, it is to be recollected that neither its original success, nor its continued popularity, has been left to depend on its musical merits solely; nor have even the usual supports of scenery, decorations, processions, &c., been alone resorted to; the whole corps de ballet have been enlisted in the service, and it would be too much to believe that the dancing of Taglioni, Montessu, and Noblet had no effect on the audience which was to applaud or condemn the music of Meyerbeer.

ON MUSICAL TASTE.

By the late BARRY ST. LEGER, Esq.—Reprinted, by permission of the Proprietor, from THE ALBUM*.

[THE following letter was written by a man of the finest and most vigorous imagination, the workings of whose glowing fancy brought on a malady that terminated a life which promised everything that intellect could produce, almost at the commencement of its active career. His taste for music was natural, not cultivated, hence the disparaging terms in which he speaks of scientific compositions. He had not, in fact, acquired—for acquired it must be—a taste for harmony elaborately worked into those combinations which are intelligible only to a practised ear, but he was an enthusiastic admirer not merely of simple pathetic melody, but of simple and solemn harmony; though, like all men of sense, he held in utter contempt, and would for ever have despised, even had he studied music, all the trickeries of art—all execution having no object but to astonish—all laborious trifling, such as canons, &c., and all fiddling on one string. From this essay of the lamented Barry St. Leger, the candid and enlightened musician may learn much; the real amateur will be strengthened in his love for song; and the general reader will be charmed by the easy eloquent manner in which the writer has communicated his opinions on a subject more

or less mingled with the best enjoyments of man in his social state.—Ed.]

MY DEAR —,

I fear you and I shall always remain at feud on the subject of music. I cannot be brought to like the highly-wrought combinations of mechanical art in at least the same degree as the simple, natural, and touching strains of feeling and expression. I cannot put that which is only skillful, wonderful, and to be admired, into competition with what is to be loved and felt. In a word, I prefer, like Frank Osbaldestone, one simple song which I have loved in childhood 'to all the opera airs which were ever minted in the capricious brain of an Italian Musical Doctor.'

You have told me more than once that as I have no knowledge of music as a science, I have no right to talk of the relative merits of its different kinds. To this ob-

* A Collection of Original Papers on Literature, the Fine Arts, and Criticism, edited by the late Mr. St. Leger. London, Andrews, Bond-street, 1823—5.—a work containing numerous papers of the highest merit in various departments of literature and political economy, though not sufficiently *puffed*, in this puffing age, to be as extensively circulated as its intrinsic excellence entitled the publisher to expect.

jection I never can subscribe. Music is meant for general delight, physical and mental. 'All with ears and souls' have, in my view of the matter, a perfect right to hear, enjoy, discuss, condemn, and praise music and musicians all and sundry, from Mozart and Rossini at the Opera House, to the whistling of the pot-boy, as he goes along the street. Music being pleasing to none but a scientific listener is, in my idea, strong argument, if not proof positive, that the music is bad. To say that none other are capable of judging it, I consider on a par with the celebrated declaration of the shoemaker, that the wearer of a boot could not know whether or not it pinched him, as he had not been brought up to the craft of Crispin.

It may at first sight appear paradoxical, but I hold it nevertheless to be true, that the greatest musical proficients are not those who derive the greatest gratification from music. They understand it very much, but they feel it very little. They are thoroughly versed in all the theories of bars, minims, quavers, and crotchets, and they judge accurately whether the composer and the performer have shown science and skill, but they seldom or never experience that full, floating, voluptuous delight which pervades the senses and the soul of a true lover of music. They admire a piece of music as I should a piece of clock-work or of lace-making, as a complex and difficult specimen of mechanical art—not as a natural object of natural gratification. To them may be truly applied the French term *faire de la musique*. They do indeed 'make' it—laboriously and as workmen make it,—but when do we hear from them those natural and spontaneous gushings of sound which rise, as it were, irrepressibly from the well-head of music within? They attend so much to its means that they overlook its end. They admire its body, but neglect its soul.

My first objection to a long, intricate, and difficult composition—to what, in short, is usually called 'a piece of music'—is that it is almost always totally unmeaning. It expresses and it excites no passion—it is neither pensive nor enlivening—neither spirited nor sad. It is equally fit for a reveille or a retreat—for a dirge or an epithalamium. Its sole object appears to be to display the composer's skill and the performer's execution. As it is inexpressive, so is it powerless. There may be much fine fingering, and many brilliant combinations—but there is nothing to soothe sadness, nor excite mirth—to touch, in short, any sentiment or sensation whatsoever. It does not call forth that mysterious and indefinable connexion between physical sense and inward feeling, which has caused Music to be called the Poetry of Sound. The ear may sometimes be gratified, but the heart remains wholly untouched. 'A piece of music' is, accordingly, disrelished by all but cognoscenti. It is only those who judge by the difficulties overcome, and not by the effect produced, that take pleasure in this kind of composition. One may remark a listless and uninterested air in nineteenthths of the auditors during a performance of this sort, which is instantly changed into brightened eyes and lighted-up countenances, at the striking up of a simple and well-known air. There is even a kind of buzz of delight perfectly distinguishable in a crowded audience, during the first bars of a popular tune. It comes home to the feelings of all with a suddenness and a strength which are quite apparent and delightful. It has, I believe, been observed before, and, at all events, it is strikingly true, that no music is very powerfully pleasing till it becomes familiar. Even that which is most beautiful never gives its full measure of gratification till we come to know it well. And where was ever the 'piece of music'

which was well known and strongly loved? Could the Swiss have wandered over the world with the score of a long divertimento burnt in upon their hearts like that of the *Ranz des Vaches*?—Would a Highland regiment march to battle to anything but a Highland pibroch?—or would all the sonatas of all Italy, dead and alive, give rise to the least touch of that thrill which pervades the whole frame at the sound of an air which we have heard from loved lips, in long-past times and long-left places? I shall never forget what I felt at hearing a song sung by an indifferent and disagreeable person which I had last heard from one who was most dear, and who was lost to me for ever. It was a song which had been a pre-eminent favourite of both of us, and which I had been used to call, par excellence, *hers*. It had always lived in the inmost fold of my heart. It had ever been present to my ear, though I had held it too sacred to be breathed even by my own voice. You may conceive, then, my feelings at hearing it bleated forth, lightly and carelessly, like any mere boarding-school tune. I felt almost as if a personal injury had been inflicted on me. By degrees, however, my anger passed away, and sorrow followed. My heart rose in my throat, and I would have given anything to have been alone that I might have wept unrestrainedly. When I went home, I wrote the following verses—I took care that their metre should not be suited to the air, the casual hearing of which had given me so much pain:—

'Tis that dear, dear song
I've loved so long,
Which you used to sing for me, love—
My heart is wrung
To hear it sung
By any one but thee, love.
My soul's self drank
The sounds which sank
From your lips in tones so sweet, love—
And that eye of light
Grew still more bright,
As the lay caused our looks to meet, love.
Those eyes are shut—
Those lips are mute—
That voice for ever is flown, love—
Oh! never again,
Let me hear the strain
Which I used to call your own, love!

I do not send these verses to you for the purpose of dosing you with my own poetry, but to ask you whether you think that the feelings which gave rise to them could have been excited by any scientific combination of quavers and crotchets?

You will say that these are the associations of music, and not music itself; but what I maintain is, that nothing but simple airs ever possess associations at all. Without them, music is nothing but noise; it is truly *vox et præterea nihil*. It is the recollection, which it excites, the associations to which it gives rise, that make music the food of the soul. Music sets before you a dear one who performed it, a spot you have loved in which it was performed;—the earliest remembrances of infancy are recalled by the sounds which lulled our cradle;—the distant are drawn near—the dead are made alive, by the music with which their image is inseparably entwined. The ear of the banished man, as in the case of the Swiss, is enthralled by the notes of his country's song, and his heart bursts away to the green hills of childhood,—or breaks with the too powerful mingling of luxury and pain. When music can do this, it is everything,—when it cannot, it is worse than nothing at all:—and when did we ever hear of scientific music having effects like these? That music which requires piano-fortes, and orchestras, and leaders, and conductors to

give it effect, must ever be confined to the artificial atmosphere, and the artificial peopling, of concert-rooms and theatres. It is the music which lives in men's hearts,—which is remembered without note or book,—and needs but a simple instrument or a single voice to give it breath and life;—it is such music as this, that melts the will, and sways the soul under its dominion,—and lives and is loved in all countries, and beyond all time.

We read, and we have known, of the most powerful results being produced by music;—results which render the magical stories told of it of old scarcely very violent fictions. But these have all arisen from national and simple melodies,—which have dwelled immemorially in the valley, and on the hill-side, and almost seem to the inhabitants as their native echoes. We never hear of the intricate and skilful combinations of harmony having any such effects. They are too plainly the work of calculation and science to speak to any spontaneous and natural feeling. There is one curious fact with regard to scientific and simple music, which places the manner in which they are viewed and cared for in a very strong light. There are few subjects which, both in poetry and poetry-like prose, have given rise to so many bursts of unrestrained, and, perhaps, extravagant enthusiasm as music. There is scarcely a poet, who, at some time or other, has not taken one of his wildest and loftiest flights on this theme. There is scarcely a writer who has not introduced music in some manner into some of his compositions,—and spoken of it in a way, which, on any other subject, would be reckoned inflated. But notwithstanding this, these bursts have always escaped ridicule. The sneer which so readily awaits every other species of enthusiasm has always spared this, as if it were sacred. Music was too closely dear to most to give rise to scoffing, and the few who cared for it but slightly, feared to make the avowal of their disregard. But, on the other hand, the jargon and affectations of the advocates of scientific composition have never ceased to be ridiculed and laughed at. Those who strive to reduce what should speak to the passions and the heart to a mere matter of figures and fingers, have always been food for mockery and jeering. While Satire has always been busy with the one class, it has never ventured a single shaft against the other.

There are few feelings with which music has not some connexion; there are few causes that it is not in some way brought to assist,—but it is nearly always simple music. In the aid of devotion, it has joined in almost all ages, countries, and religions. But it is rare that devotional music is not of a simple character. Nothing is solemn and sublime that has not a large share of simplicity. The full swell of the organ, and of the voices joined in religious out-pouring and excitement, must have been often felt as touching, awful, and imposing; even by the most reckless and irreverent;—and those tones are nearly always breathed to simple measures. In this particular branch of music, I perhaps go so far as to think that the efforts of a well-trained choir fall short in effect of that produced in those places of worship where the whole congregation joins in one flood of enthusiastic song. They are necessarily for the most part untrained, and singly, or in small numbers, their singing might have feeble or ludicrous effect. But the condensity of numerous voices conceals individual harshnesses and irregularities; and the tones of gushing and fervent devotion have a solemnity, majesty, and truth, which can never be reached by any paid performance, however talented or skilful. As a proof and illustration of this, I may cite the extreme and extraordinary

effect of the singing of the charity children at St. Paul's. These children, amounting to six or seven thousand, meet only once a-year, and are collected from all the schools of the metropolis. Their previous training, therefore, though it certainly exists to some degree, must be very slight; both from the tender age of a large proportion of them, and from the total want of prepared combination and concert. And yet, the first burst of this world of youthful voices, to a simple measure of our ancient psalmody, pealing through the space of the stupendous dome, has an effect on the hearer which is allowed to be beyond any other ever produced by sound.

Martial music, also, has great and general power. Though it excludes everything vocal, in which I delight so much, yet I am very fond of martial music;—not exactly drums and fife, but the full band of a regiment, a cavalry regiment in particular. And how seldom does a band play 'pieces of music,'—and when it does, how much less is their effect than that of their own enlivening and exciting tunes! I am sure the drum and fife enlist as many recruits as the serjeant. 'The British Grenadiers' has more eloquence than ever even Kite possessed. It is very politic, I think, as well as very delightful, to give each regiment its band. It serves more than all else to throw the veil of gaiety and spirit over the sad realities of a soldier's life. It has the principal share in putting out of view the privations of all kinds which he endures;—the exposure to excruciating heat or insupportable cold;—the marchings even unto dropping dead with fatigue;—the famishing hunger—the fearful thirst—the perishing from pestilential disease or agonizing wounds, intended and unloved—with no dear or fond one to soothe that dreadful moment, the passing of the spirit into Eternity. All these are the real and every-day occurrences which a soldier has to meet and suffer;—but who thinks of them when the band is playing on the parade, on a Sunday evening?—when everything is life and gaiety and brightness—and when *Music* stirs the soul with all the warmth and exaltation of joyousness, glory, and ambition?

I have said that music—simple music—speaks to the passions. You yourself, and every one else who ever was in love, can testify to its power over that union of all the passions. I have seen you hang over the chair in which E—— sat as she was singing,—drinking every tone which was breathed from her lips,—vibrating with every chord which she struck from her instrument. You never would have loved that woman as you did if it had not been for music. Your whole soul was drunk with delight;—it floated and revelled with deliciousness in every sound of her voice, and note of her music. The air which she was most used to play were added points of delightful union; they were additional bonds of enthrallment to both your hearts. Do not wonder at my describing so much *con amore* what you felt? I have felt every jot of it,—and it is as much from my recollections of my own feelings as from my observations of yours, that I am speaking. The favourite airs of one beloved are indeed all-powerful. They add sweet and holy fascinations to her as she breathes them; they set her almost with reality before you when she is away; they recast distant days and circumstances, which can never return, in a manner quite magical and startling. But I have said enough on this subject already. It is one of extreme delight, and of infinite pain;—alas, the pain predominates!

There is another strong and charming advantage which simple possesses over elaborate music. It is that natural and delightful union of poetry and song, which is quite

incompatible with intricate composition. Moore has said that poetry—lyrical poetry—and music are wedded, and should never be divorced. Alas! how often do we see the shoppery of scientific composers and singers operate this disunion, quite *à vinculo*, without any intervention of Doctors' Commons or the House of Lords? Moore himself has furnished the best exemplification of his own doctrine. His melodies are a gift to the music and the poetry of his country, for which it never can be sufficiently grateful. He has shown that the most exquisite musical enjoyment is to be joined with the highest gratifications of poetry. Is there anything more vigorous and stirring than his songs of scorn and indignation—more gay than those of merriment and arliness? Is there anything more passionate than his love, more mournful than his sorrowing?—Is there anything one-half so touching as his exquisite and matchless tenderness? Moore is a musician in the best sense—he cares for its spirit more than its mechanism; and he has thence suited the words to the airs in a manner which gives a doubled and enchanting power to both. I delight also in Moore's own music. It has a tender and voluptuous swell—a floating wildness, with occasional lively snatches, such as I do not know that I have ever heard equalled. You have told me, and I believe he has confessed himself, that he often sins against the rules of composition; but, as in many other cases, he is charming for his very faults. There are some particular irregularities, which I cannot technically describe—something about thirds and sevenths—which you have pointed out to me as incorrect; but they always appeared to my ear to produce that peculiar and inexpressible charm which belongs to his compositions. In direct terms, also, as well as in practice, Moore has told us what he thinks music ought to be. He has put these words into the mouth of the Spirit of Music:—

'For mine is the lay that lightly floats,
And mine are the murmuring dying notes,
That fall as soft as snow on the sea,
And melt in the heart as instantly!'

It is in this possession, as in Samson's hair, that she boasts all her strength to lie. This is the talisman which she gives to reconcile and make fond; to soften the asperities which anger had occasioned; to recover the affections which petulance had lost.

Moore also sings himself; and his style is, in my mind, almost the *beau idéal* of singing. He employs the music to give effect and beauty to the words—not, as is usually the case, the words to convey the music; which takes exactly half the power and pleasure from both. I would much rather hear the air played on an instrument at once, than sung by one who makes the words merely fal, la, la. But Moore goes much further than merely giving the poetry distinctly, as well as the music. He embodies and gives breath to the soul and spirit of the song:—he expresses its feeling as well as its sound. Though not gifted with much power of voice, yet his perfect taste and exquisite expression make one of his own songs, sung by himself, seem the most beautiful way of expressing the most beautiful things. The listener is far too utterly rapt in delight to think of analysing the mechanical means by which it is conveyed to him.

Perhaps, however, the most perfect song according to this model is one which Moore did not write or compose—'Auld Robin Gray.' It seems as if melancholy spoke her own words in her own music. The poetry of this simple ballad is of the highest order. 'Daring simplicity' was never carried to so great or so successful a pitch as in the line—

'My father brake his arm, and our cow was stole away.'

The most homely misfortunes of the most homely life are set forth in the plainest and fewest words which can convey the information; and yet they possess—with me at least—a truer pathos,—they give a more real and forceful picture of utter misery and helplessness,—than any highly-wrought, strongly-worded description I ever read. The couplet, too,

'My father pressed me sae—my mither didna speak,
But she looked in my face, till my heart was like to break.'

shows the truest knowledge of the human heart, and of womanly feeling. And the music in which this tale of utter and helpless sorrow is told is the very intonation of the poetry's spirit. There is a swelling sadness in its cadence which is such as one might expect to arise from an Æolian harp, on a night when the wind blows in long and sweeping gusts and sinkings. There is only one drawback from my pleasure in listening to this exquisite song;—it is always sung by Miss Stephens. You know—and, indeed, my musical tenets pretty clearly evince—that Miss Stephens is my most favourite, perhaps, of all singers—but she ought not to sing 'Auld Robin Gray.' She is in too good case—too plump, too good-humoured, too contented—to resemble Rob's miserable wife, either in appearance or in feeling. Her heart, evidently, has not that task of wretchedness—to hide from one another there. The beautiful and mournful expression 'I wish I were dead, but I amna like to die,' comes from her with an effect almost ludicrous.—'I gang like a ghaist' is not much in consonance with a *physique* so evidently of flesh and blood. Even shutting one's eyes will not do, for Miss Stephens never gives full effect to a melancholy song. In what is mirthful, arch, or simple, she is the most exquisite of all singers,—and you have often witnessed the unalloyed delight, with which I listen to her in such songs—but she cannot give its own expression to sadness. No song needs this so much as Robin Gray.—Its power when so sung is extreme. No woman, I am sure, who is cursed with that bitterness of all ill-assorted marriages—the being united to one whom she must esteem, but cannot love—ever hears this song sung by one who feels it, without sensations stronger and more deep than any which it is at all usual for poetry and music to occasion. It is said that this song is not ancient, as it professes to be—but the production of a lady still living—Lady Anne Barnard. The only reason I have for doubting this is, that it can scarcely be possible that any one who could write such poetry should never have written any more.

You cite my admiration of Catalani as an admission against my own doctrines; but I cannot allow that it is any such thing. Catalani's voice is so almost superhuman a gift, that in most of her admirers and hearers expressions of astonishment are far more common than those of delight. Now, this is by no means my feeling; if it were, I should not rate Catalani anything like so highly as I do. If surprise at her powers of voice were all I felt in hearing her, I should look on her only in the light of a person possessing some extraordinary natural peculiarity—some mere physical wonder—like Daniel Lambert's paunch, or the nether extremity of the Hottentot Venus. But Catalani's voice is far more than a *luxus nature*; its powers of giving pleasure are still greater than those of exciting surprise. Such persons, it is true, as delight in hearing her sing Rode's variations must do so only for the sake of the enrosity; they must prefer wonder to actual gratification. This certainly most astonishing feat is not in the least to my taste. I like the human voice—far more such a human voice as Catalani's—better than all the fiddles that ever

came from Cremona; and the sole object of this performance is to make the voice as like as possible to a fiddle—catgut, horseshair, walnut-wood, resin, and all. To listen to Catalani, thus imitating Mr. Kiesewetter, is, at most, matter of mechanical surprise; to hear her sing 'Oh! Lord God Almighty,' is the loftiest pleasure, both moral and of sense. Even the slight imperfection of her pronunciation of our language, which an English ear can scarcely ever pardon, is quite unnoticed in the solemn and superb swell of her magnificent tones. The breath is almost held—the pulses almost stop—as we hang on the bursts and sinkings of her matchless voice; and when she ceases, the heart almost feels relieved from pleasure which has nearly become oppressive. Rodé's variations are difficult and scientific to the last degree,—they cause me wonder;—the other effort is simple and sublime,—and it yields me exquisite delight.

You tell me you have sent your ten gulicas to the subscription for the New Academy of Music. You, and those like you, who desire to keep music involved in the trammels of art, are quite right to encourage the proposed undertaking; but those who love the style which I have been advocating in this letter, must view its prosperous opening with great regret. Academies have ever been, and must always be, the supporters of everything artificial, the enemies and the crushers of all that is natural, enthusiastic, and free. They are, perhaps, beneficial in matters of exact and severe science; but, from their very constitution, they are opposed to everything like the bursts of ardent and irrepresible genius. Like monopolies in commerce, their effect is to give security and profit to the select few, to the detriment and oppression of the enterprising many. Look at the French Academy—the immortal forty, as they styled themselves—what have they ever done, further than making a dictionary—mere drudgery and labour, which, in these days, would be done by steam? They have had brilliant names among them, it is true; but these have flourished in despite of academical restraints, not in consequence of academical encouragement. And even these seem to have felt the torpedo touch of the *fauteuil d'Académicien*—to have been affected by the mephitic air which pervaded their hall of audience. Can anything be more dull than nine-tenths of the *éloges* which every academician was obliged to compose on his predecessor?—even many of those pronounced by men of real genius are cramped, tawdry, and artificial. The subject, to be sure, was often such that to praise was very difficult; but this serves only to show of what sort of men the academy must have been composed, when their funeral oration exercised the invention more than any other faculty of their successor. In this country, surely the Royal Academy cannot, by its effects on Painting and Sculpture, lead to very encouraging hopes of the probable results of a similar establishment in the sister art. Painting has not advanced one jot in England since its institution. The Academy then gave it swaddling-clothes and leading-strings, and it has never got free from either. The greatest painter whom England—perhaps Europe—at present possesses, is excluded from the pale of the Academy, for having freely expressed his opinion of its proceedings and merits. But thus it always is; jealousy of real and brilliant deserving leads academicians to prefer servile mediocrity to independent and eclipsing genius. Voltaire was not a member of the French Academy (for literature) till he was fifty:—Haydon is not a member of the English Academy (for painting) at all. And thus it will be with regard to music. Drudging and mechanical

art will meet with all praise and assistance; simple, powerful, natural genius will be discouraged or neglected.—I wish you had kept your ten gulicas in your pocket.

But you must not, from what I have said, think that I am blind to the necessity of tuition in music. I am quite well aware that teaching is absolutely necessary even for the simplest style. Without good tutoring and considerable practice, no singer could reach real grace and simplicity;—

* As those more easiest who have learned to dance,

so are the most perfect performers most able to sing in the simplest way—if they choose it. What I object to is not scientific teaching—but scientific composition. Instruction is necessary for anything approaching excellence in any style*, but that does not involve that elaborate and scientific music should alone be practised and praised. I cannot well blame the composers themselves; for, when a man devotes himself to any art, he naturally seeks the utmost distinction which it can yield;—and the dispensers of musical reputation will give no jot of it to one whose productions are not long, difficult, and complex. If any one ever does venture on a simple melody, let his success be in truth what it may, how slightly is the effort spoken of? It is 'a pretty little thing'—'an air with some sweetness, but no knowledge of music'—or, at most, 'it gives token of talents which we would wish to see employed on more important compositions,'—as if difficulty and not beauty were the object sought for. Composers, therefore, very naturally devote their talents to works of complexity and science, and thence it is that all our favourite and heart-dwelling airs are ancient. Since the improvement, as it is called, in the science of music, the rage for harmony has been so continued and overpowering that all our beautiful melodies are, from very age, acquiring the title of 'national.' They are sought out for the few who really love them from distant valleys where they have passed in tradition from month to month for ages—but no one dreams of composing any at this time of day. The prevalence, such as it is, which some of these airs have acquired, I consider to be chiefly owing to the beautiful poetry annexed to them; and now that the verses are printed in a separate volume, you will see that that prevalence will decline. As it is, the taste is much sneered at; cognoscenti, and those who would be thought so, always hint that it is held by none but barbarians, 'who know nothing of music';—and this last accusation has, as you may suppose, extreme weight with young ladies just let loose from their Italian master, and eight hours a-day practice.

But, after all, it is no use arguing on such subjects. If people, like a quadruped which shall he nameless, are all ears and no soul, all the preachments in the world will never shorten the one or confer the other. For you, I have some hopes of your reformation—for I have seen you feel music as well as listen to it. Shall I ever, in truth, see the day when you will leave science, mechanism, academics and the dilettanti, for the sake of nature, feeling, simplicity, Miss Stephens, and Tom Moore?

Yours, as ever,
B—S—.

* Since this letter was written, I have met with an extraordinary exception to this in the instance of a person—a young man—who plays on the piano-forte not only with a taste, feeling, and expression delightful to all, but with a brilliancy and skill of execution which professors themselves have pronounced to be wonderful and extreme—and this, not merely without tuition, but without even at this moment knowing one note of music! This is a practical example of the superiority of natural genius over science, to the extent of which I had not dared to go in my theory.—B.S.

ON CHANTING.

No. II.

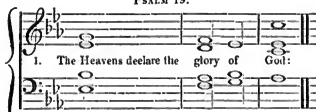
To the Editor of the HARMONICON.

SIR,

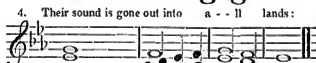
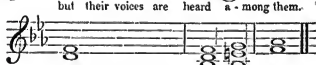
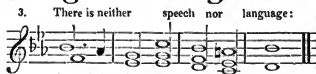
February 4th, 1832.

As you have paid me the compliment of inserting my former letter in the *Harmonicon*, I send you with pleasure, and according to my promise, a few further observations on Chanting. In noticing the publication of Mr. Dibbs, I pointed out, as particularly objectionable, the mode of accentuation recommended by him in his edition of the first psalm, appointed for this morning's service. The following divisions may be suggested, as far more expressive and agreeable to the ear; they are, with one or two exceptions, such as have been authorized by the general usage of the metropolitan choirs; and, after a very little practice, they will be found more simple and easy than the heartless and mechanical recitation, which may be heard in some of our cathedrals, and which has been unfortunately adopted, and introduced to general notice, by Mr. Dibbs. The chant, by the Rev. Phœnix Henley*, combines the most essential recommendations for this species of composition, a pleasing melody, and a moderate compass.

PSALM 19.



* See Collection of Chants, published by W. Hawes.



and their words into the c - - nds of the world.

5. In them hath He set a tabernacle for the sun: which cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his course.

6. It goeth forth from the uttermost part of the Heaven, and runneth about unto the end of it; it gaineth: and there is nothing hid from the heat thereof.

7. The law of the Lord is an undefiled law, converting the soul: the testimony of the Lord is sure, and giveth wisdom unto the simple.

8. The statutes of the Lord are right, and rejoice the heart: the commandment of the Lord is pure, and giveth light unto the eyes.

9. The fear of the Lord is clean, and endureth for ever: the judgments of the Lord are true, and righteous; altogeth.

10. More to be desired are they than gold, yea, than much fine gold: sweeter also than honey, and the honeycomb.

11. Moreover, by them is Thy servant taught: and in keeping of them there is great reward.

12. Who can tell how oft he offendeth: O cleanse Thou me from my secret faults.

13. Keep Thy servant also from presumptuous sins, lest they get the do minion over me: so shall I be undefiled, and innocent from the great of fence.

14. Let the words of my mouth, and the meditation of my heart: be always acceptable in Thy sight.

15. O—Lord: my strength, and my Redeemer.

Ver. 4 may be sung thus:

Their sound is gone out into all lands:

Or more easily thus:

Their sound is gone out in to all lands:

Ver. 7 may be sung thus:

And giveth wisdom unto the simple.

Ver. 10. The first clause is sometimes divided thus:

More to be desired are they than gold, yea, than much fine gold:

In most provincial choirs the second clause is sung as directed by Mr. Dibbs.

Sweeter also than honey, | and the | honey | comb.

Ver. 12 may be divided thus :

Who can tell how oft | he of | fendeth :

but the accent will fall most easily and naturally upon the word *oft*, taking four syllables only for the first bar.

PSALM 20.

1. The Lord hear thee in the | day of | trouble: the name of the | God of | Jacob de | fend thee;
2. Send thee help | from the | sanctuary: and | strengthen thee | out of Sion.

In most provincial choirs, words of four syllables, having the accent on the first syllable, such as 'sanctuary,' 'testimonies,' 'adversaries,' 'tabernacle,' and the like, fill up two bars.

| Sanctu | a ry | tes ti | monies |

In London, the four syllables are usually sung as crotchets, in one bar. With the old chants, which consist of a few simple chords only, and where a minim is literally the shortest note, it is a matter of indifference; but with a chant containing the modern innovations of crotchets and quavers, these words will be sung more easily and smoothly, by an inexperienced choir, if divided into two bars.

In some provincial choirs the last clause of the second verse is sung thus:

And strengthen | thee | out of | Sion.

But the division adopted at St. Paul's, as marked above, gives a more natural and forcible expression to the passage.

3. Remember | all thy | offerings:

and no | cept | thy burnt | sacrifice.

Or in some choirs, thus:

And accept | thy burnt | sacrifice.

To avoid the necessity of a false accentuation in the latter clause of the 4th verse, the bars may be placed thus:

Grant thee thy | heart's de | sire:

and ful | fil | all thy | mind.

Or thus:

and ful | fil all | thy | mind.

Or thus:

and ful | fil a | ll thy | mind.

The same division may be introduced with good effect in psalm 57, verses 6 and 12.

Set up thyself O God a |bove the |Heavens:

and thy glory a |bove a | ll the |earth.

and perhaps in two or three other instances, where a false accent would be otherwise unavoidable.

The other verses in the 20th psalm do not require any particular remark. They may be sung as printed by Mr. Dibbs; except the second clause in the eighth verse, which would be more correctly divided thus:

But we are | risen and | stand up | right.

Since the above observations were in type, I have been favoured with the sight of a work on parochial psalmody, by the late B. Jacob, including the Jubilate, Cantate, and Deus Misereatur, scored for chanting; and I am happy to

see how exactly his opinion coincides with my own. He varies, still more than I have ventured to do, from the system recommended in the *Key to Chanting*. I shall probably resume the subject in a future number.

I am, &c.

M. H.

To the Editor of the HARMONICON.

SIR,

MR. J. E. DIBBS's 'Key to Chanting,' has called forth some very judicious remarks and criticisms from your correspondent M. H., whose promise to furnish further information on the subject of chanting, will, doubtless, be received with pleasure and gratitude by every true friend of the church and of music.

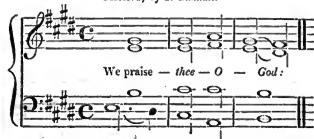
It is truly lamentable to witness the number of empty pews in many of our churches, and the little interest excited by the musical part of divine service especially, which are easily traced to those who have, in most instances, the power, but not the will, to bring about a very different result. I venture to hazard an opinion, that, if our clergy were in their discourses to recommend their congregations to cultivate their musical talents, and give them actual employment in the sanctuary, then should we have the satisfaction to see the house of God filled with willing worshippers, who, with voice, as well as heart, would join in the sacred and consoling service of the church.

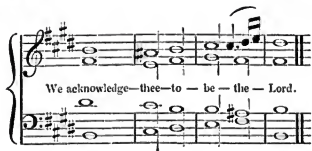
M. H. appears to think that Mr. Dibbs borrowed his idea from Mr. Marsh of Chichester, and improved upon him by printing the Psalms alternately in roman and italic type; but he may, I think, be shown to have taken his hint from another quarter: and I think it will be seen from the following examples, that his mode is inferior to what already existed, and was used in York previous to his publication.

In 1821, Jonathan Gray, Esq., a highly respectable amateur in York, in a pamphlet on Parochial Psalmody, gave the *Te Deum* entire, as an example of a mode of chanting recommended by him, and which has since been adopted in the church of St. Saviour's, but attributed, in a note by Mr. Gray, to Dr. Canidge, who, by the bye, has published a specimen of his intended Psalter, at the end of his Cathedral Services, differing but little from the plan I allude to, and which, doubtless, when laid before the public will be found of a very superior kind. Yet I feel persuaded that until some such work is authorised, and chanting more generally introduced into our churches by the clergy themselves, however excellent the system proposed may be, its circulation will be very limited, and confined chiefly to those who least need its assistance.

The following is the plan to which I have adverted, and I offer you the *Te Deum* as an example of it.

CHANT, by T. GRAHAM.





To thee all angels—*cry—a-loud:* the Heavens, and—
all—the-powers—there—in.
 To the cherubim, and *se-ra-phim:* con—tin—ual—ly
—do—cry,
 Holy,—*ho—ly—holy:* Lord—*God—of—Sa—ba—oth;*
 Heaven—and—*earth—are—full:* of the—*Majes—ty—of—*
thy Glory, &c.

This is sufficient to make the plan understood; yet allow me to point out another method, which, I think, still better. Instead of printing the lines *across* the page of the Psalter, as usual, I recommend them to be printed *lengthways*, (oblong,) so, that *each verse* may make but *two lines*, thus:—

PSALM I.

- 1.—Blessed is the man that hath not walked in the counsel of the ungodly, nor stood in the way—of sinners;—
 and hath not sat in the—*erat*—of—the—*scornful.*
 2.—But his delight is in the law—of the—*Lord:*
 And in his law will be exercise his—*own—self*—*day—and*—*night.*

All the words preceding the first bar, are deliberately recited to the chanting, or sustained, note.—Those in *italics*, are divided among the remaining notes of the chant; and the principal accent falls upon the first word or syllable immediately after each successive bar.

I have the pleasure to be,
 Sir,

Your constant reader,

Δ.

York, 35, Alderark, Feb. 9th, 1832.

STATE OF MUSIC IN ST. PETERSBURG.

DURING the last three years, St. Petersburg was the only place which could boast of four theatres of different nations, namely, a Russian, a German, a French, and an Italian. Had the managers given, at their respective theatres, national operas only, an opportunity would have been afforded to the lover of the art, of comparing the tastes and peculiarities of the different countries, as well in the style of composition as in the manner of its execution. With the German, Italian, and French opera companies, this, indeed, was practicable to a certain extent; not so with the Russian, whose boards cannot boast of national composers. Kapellmeister Caves, it is true, has set to music a grand national opera, and two others have been composed by Kapellmeister Sapiens, not, however, in the Russian, but completely in the Italian style. Thus, the Russian repertoire consists almost entirely of translations and adaptations of the most celebrated Italian, German, and French operas. The German theatre did not limit itself to German compositions only, but gave operas, and operettas of various nations; and the French theatre confined itself to *spectacles* and vaudevilles. At the Italian theatre nothing was to be heard but Rossini, and singers modelled upon his works; it closed its career last spring, after having been established three years. The theatres here are all under the protection of the govern-

ment, and maintained at its expense, otherwise the Italian one could not have existed six months, for there were only two performances in the week, and the company, some few individuals excepted, was very indifferent. Moreover, their best operas were given at the very same time upon the German and Russian stages.

After the Italian theatre was disorganized, the most strenuous exertions were made to improve the company of the German theatre, particularly for the opera. The fine Italian orchestra was transferred almost entire to the German theatre, which had previously had a small but very good band; and many clever artists have since been engaged, so that they are already enabled to give several grand operas in a state of tolerable perfection.

The national theatre is less fortunate as regards its opera company, since singers cannot be procured from foreign countries for the Russian boards, and besides the two imperial theatres at St. Petersburg and Moscow, the whole empire contains only three small Russian theatres at Orel, Tula, and Nischnij-Nowgorod. And as even the opera at Moscow is exceedingly defective, it cannot be expected that any other than insignificant singers should be found at those small establishments. Thus, the theatrical direction here has no other source to look to than their theatrical school, in which the youth of both

sexes are instructed in all the matters connected with the stage. This school, which has been established several years, has produced many great artists in tragedy and comedy, and also for the ballet; but singers, both male and female are still wanting. This cannot be attributed to want of encouragement (for the best masters are provided, and excellent prospects are held out to singers,) but is probably owing to the effect of the climate on the voice. It is true, that the pupils who are educated in this school at the expense of the government, must render their services gratuitously to the theatre for five years; but a singer, after that period, may almost name his own terms, and after twelve years' service, he receives a pension of half the amount of his salary, and full salary after twenty years, with the right to take another engagement.

The theatres are closed for seven weeks before Easter, and no concerts can be given at any other time than from the end of the first week to the beginning of the last, except by special indulgence and favour, and as the concerts naturally follow each other so rapidly, it is not surprising that many artists who are not already favourites, or have no great name, scarcely cover their expenses, which amount to nearly two thousand rubles. Few foreign artists have visited St. Petersburg for some years past, and probably for this very reason. The public is severe too in its criticisms, and its pretensions are great, for almost all the distinguished talent of Europe has been here. It is, moreover, no easy matter to acquire a marked reputation, for there is no lack of clever, and even distinguished performers on almost every instrument. The artist, however, whose fame has travelled before him, is sure of the most decided success, for the enthusiasm in such a case is so great, that the public are content to pay the most exorbitant prices of admission.

Oratorios are performed only by the Philharmonic Society, for the benefit of the widows and orphans of professors. One or two concerts are given with this view during Lent. A new oratorio was last year produced by them for four voices and chorus, by J. Leopold Fuchs. The orchestra, composed of the *élite* of the profession, and a considerable number of amateurs, was very efficient, as were also the choruses, but the voices of the solo singers were rather weak.

The academy for singing, under the able direction of M. Beling, deserves favourable mention. The members, about seventy of both sexes, all dilettanti, meet once a week during the winter for their musical entertainments. This year they performed Spohr's Mass for five solo voices, and two choruses, which at once shew the extent

of the cultivation of their taste, and their powers of execution. The work was executed with the greatest neatness and precision.

A second musical society was established last winter, consisting of about forty members, all capable of assisting in the performances. At present they confine themselves to easy sinfonias and overtures, as their band is weak, particularly in the wind instruments. Mr. Eiseich, formerly kapellmeister at the theatre at Riga, is the director.

Last winter, also, Count Wielhorsky, a distinguished violoncello player, gave a series of musical *soirées*, at which the first artists displayed their talents, the audience consisting of a select few, admirers of the art.

A very remarkable concert was given in the spring by dilettanti of the first rank, for the benefit of the school societies, established by the patriotic ladies here. Ladies and gentlemen of the first-rate talent undertook the solo parts. A *potpourri* for four piano-fortes was performed with the greatest precision by four ladies. A very talented violin player, Alex. v. Lwloff, played a concertino, principally of his own composition, and Count Wielhorsky a solo on the violoncello. The choruses were remarkable for the high titles of the individuals of whom they consisted,—princes, princesses, counts, countesses, &c. This brilliant concert was naturally not public; the tickets were distributed among the nobility, without any fixed price. The contributions, however, cannot have been trifling, for the proceeds (after deducting two thousand rubles for the expenses) amounted to fourteen thousand rubles.

MR. PERRY'S NEW ORATORIO.

On Monday evening, the 20th of last month, was performed, at the Hanover Square Rooms, *The Fall of Jerusalem*, a new oratorio, the words from Professor Milman's well-known poem, and composed by Mr. George Perry, Organist of Quebec Chapel. The principal performers were, Mrs. E. Wood, Mr. Braham, and Mr. E. Taylor. A very efficient band was led by Mr. F. Cramer, and the composer conducted the whole himself. We were enabled to attend for so short a time, that, in justice to Mr. Perry, we defer entering critically into the subject till another opportunity of hearing the whole presents itself. Such parts of his oratorio as we heard possess very considerable merit, and show that the talent for composition of this high kind is not quite extinct in this country. We were sorry to see so few *patrons* of music present at this performance.

MUSIC AT LEEDS.

To the Editor of the HARMONICON.

SIR,

Thinking you may probably feel an interest in the state of music in our provincial towns, I beg to give you some detail of the present condition of this science in Leeds, in the hope to amuse your readers.

Perhaps you may be inclined to throw the article aside, and ask, 'Can any good thing come out of Nazareth?' This, though a very natural question, if answered in the negative, would certainly be severe judgment. It is true of Leeds, as of most English provincial towns, that matters of taste mingle very sparingly with the pursuits of its inhabitants; but, if we have any commune with the muses, it is through the medium of 'sweet sounds.' I don't mean to say this amounts to a successful wooing of the celestial maids, but a sort of shy, intermittent coquetting, when chance, speculation, or the cravings of some public charity, bring to us some errant son or daughter of the muses.

We are, however, somewhat declining in our taste, which, till the fatal winter of 1827-8, exhibited itself in the respectable winter concerts, got up by one or two spirited individuals. In that ominous year of dire portent to music, some amateurs, perhaps from an overweening vanity, and desirous to exhibit their limited powers of pleasing, formed a society, 'for the practice of vocal and instrumental music by amateurs.' The number of subscribers increasing rapidly, our new-fledged artists were soon tired of private concerts, and public nights were speedily introduced. Without any symptom of improvement, or in any instance supplying the public with novelties, the society has become so large, that the winter professional concerts are wholly superseded by it, and now Apollo himself, with Calliope to aid him, would scarcely succeed in getting an audience unless patronized by these musical savans. Everybody goes to the amateur concerts, for, as Mrs. Muggins says, 'It is so cheap and so pleasant,

one only subscribes a guinea a-year, and my dear Mr. Muggins and myself, and the Master Mugginses and the Miss Mugginses, and as many female friends as we like, can be admitted for it.'

Mrs. Muggins' reasons are certainly very urgent, and may weigh with those who value money more than refinement, and would rather a thing were badly done by one of their own clique, than well done by a professional person; but it is a lamentable commentary on the taste of those who affect to be the 'salt' of Leeds, that they support by their presence and their purse, a society which not only does no good to the cause of the art, but even disgusts those who 'approve better things,' and renders nugatory all their endeavours to filter and purify the musical affections of the town.—This is certainly a lamentable state of things, and one which argues very unfavourably of the propagation of musical knowledge, and the consequent refinement of taste. 'The schoolmaster' may have been abroad, but he has not visited Leeds; or if he has, he has not deigned to instruct us in the fine arts.

Paganini has been here, and gave two concerts,—he was appreciated by perhaps fifty persons in the saloon, and by the orchestra; to the rest, his divine playing was *caviare*. The second night he had not a 100*l*. in the room.

It is difficult to conjecture how long this musical degeneracy may last, but it is to be hoped by time—

Tempore difficiles veniunt ad aratra juveni;

and a few well-directed remonstrances, from reviews of your standard character, our musical public will begin to suspect there is something 'rotten' and unproductive in the efforts of such societies, and being aware of the evil, will have more than half effected the cure.

I am Sir,

Your most obedient Servant,

AN AMATEUR.

NEW SONG, BY MAD^{LLE}. MENDELSSOHN BARTHOLDY.

To the Editor of the HARMONICON.

SIR,

The song which accompanies this* was composed, at my request, by a sister of Felix Mendelssohn-Bartholdy, and given to me on the morning of my departure from Berlin, in the year 1829. Of the young lady herself I have

spoken already in your pages in the Letters or Notes of a Musical Tourist, and I need only therefore refer your readers to these for information.

I am,

Your old tormentor, but constant reader,

J. T.

* See p. 54 of music in the present number.

REVIEW OF NEW MUSIC.

1. ANTHEM, 'O Lord grant the King a long life,' composed as part of the august ceremonial of the Coronation of His Majesty, WILLIAM THE FOURTH, celebrated in Westminster Abbey, Sept. 8th, 1831, by THOMAS ATTWOOD, Composer to His Majesty's Chapel-Royal, &c. (Novello, Frith Street.)
2. The same, arranged for two Performers on the Piano-Forte, with accompaniments (ad lib.) for the Harp and Flute, by THE AUTHOR. (Same Publisher.)

MR. ATTWOOD had the honour to compose, by command, an anthem for the coronation of his early patron, the late King, as indeed is pretty well known, for it has been constantly performed since at most of the musical festivals and meetings in various parts of Great Britain, and always with the applause to which it is so justly entitled. A second occasion called again for his services, and the work now before us was produced—we are told in his dedication to the King—as his 'official contribution to the late splendid and solemn ceremony in Westminster Abbey.'

Having mentioned the dedication, we feel it almost a duty to devote a few lines to a part of it, wherein Mr. Attwood, speaking with great modesty of himself, throws out a hint concerning the importance of royal countenance to native artists, which we are persuaded will not pass unheeded; for no sovereign of the present dynasty ever evinced so much national feeling, so little disposition to prefer foreigners to his own countrymen, as the patriotic sovereign who now sways the British sceptre.

'But, Sire,' says Mr. Attwood, 'flattering to me as is

such gracious patronage, I cannot but look forward with still more exulting feelings to the benefit likely to follow therefrom to the musical art generally; for when it is seen that efforts so humble as mine are thought worthy of your Majesty's notice, native talents far superior to any that I can boast, will be stimulated to exertion, and prove the beneficial effects of Royal Encouragement.'

This anthem—the words of which are from the 61st and 132d psalms—is a simple movement, a chorus, in D, with accompaniments for the fullest orchestra possible. The introduction, a grand instrumental symphony, prepares the hearer for the vocal subject, and with this is blended the air 'Rule Britannia,' given to a principal horn and trumpet, forming an interior part, and woven in with the chief subject in a manner at once ingenious, effective, and apposite. The allusion was, no doubt, to the profession of the King before he ascended the throne, and the thought was as happy as the execution is masterly. The anthem itself, which may be considered as commencing with the voice parts, is a beautiful composition, following the English church style to a certain reasonable extent: the melody is clear and elegant, the harmony pure, and over the whole is thrown a subdued modern tinct, which gives freshness to it without rendering it too secular. We insert the first twenty-eight bars of the vocal part, which very well represent the whole, so far as subject is concerned. Of course the instruments add to the grandeur and general effect, but the air and harmony are fully represented in the subjoined extract:—

Sotto voce.

MODERATO.

O Lord grant the king a long . . . life, that his years may en - dure through -

The king a long life,

- out all ge - ne - ra - tions. O Lord grant the king a long . . . life, that his years may en -

- dure, his years may en - dure, his years may en - dure, his years may en - dure through -

- out all ge - - ne - ra - - tions, Through-out all ge - - ne - ra - - tions.

This fine composition ends with an *Amen* fugue, on the following subject:—

After the four parts have successively taken this up, four bars of the national air before-mentioned are given to the cantos, while the bases repeat as many of the fugue, *e.gr.*—

and afterwards both these subjects, together with the chief motivo of the anthem, are united in a manner no less skillful than pleasing. *Ex.*—

Here we find science turned to good account: there is no pedantry in this, but real musical learning and good effect, the only use to which such knowledge can ever be rationally applied.

No. 2. is the same anthem arranged as described, and a very excellent social piece it makes, either with all the instruments, or only as a duet for the piano-forte and harp.

1. LYRICAL OFFERINGS, or, SONGS FOR THE NEW YEAR. The words by the Hon. Mrs. NORTON, BISHOP HEBER, II. F. CHORLEY, Esq., WILLIAM BALL, Mrs. HEMANS, R. F. HOUSMAN, Esq., W. E. ATTFIELD, Esq., and W. HART REYVILLO; the music composed by EDWARD PERRY. (Cramer, Addison, and Beale, Regent Street.)
2. DUETTINOS and TRIOS, selected from the German Schulgesangbuch, and adapted to English Poetry by EDWARD TAYLOR, with Symphonies and Accompaniments by ALFRED PETTET. (Pettet, Hanway Street.)

WITHOUT being able to say exactly when we received the *Lyrical Offerings*, we are certain that they reached us much too late for notice in our New Year's Number, and have been obliged to defer our reviews of them till the present month,—in which, however, the Roman year commenced, so they are still in season for those who, eschewing most of what is modern, believe that the ancients alone knew what was right, and practised what they knew.

Mr. Perry's is a neat folio volume of eight songs, both words and music of which are correct and written in good taste, though neither are particularly distinguished by fecundity of invention or depth of thought; they are above rather than below, that mediocrity which

Non Dū, non homines, non concessere columnæ;

therefore, as a whole, their due is praise properly qualified.

The first, 'Sing, pretty birds,' is an engaging melody, accompanied by simple chords placed below the voice. The second is a sensible, and even elegant, setting of the following touching verses of Bishop Heber:—

I mourn not the forest whose verdure is dying;
I ansum not the summer whose beauty is o'er;
I weep for the hopes that for ever are flying;
I sigh for the worth that I slighted before;
And sigh to bethink me how vain is my sighing,
For love, once extinguish'd, is kindled no more.

The spring may return with her garland of flowers,
And wake to new rapture the bird in the tree;
The summer smile soft through his crystalline bowers;
The blessings of autumn wave brown o'er the sea;
The rock may be shaken, the dead may awaken,
But the friend of my bosom returns not to me.

The composer has prefixed the doubtful word *andantino* to this, but the effect of the song seems to us to be improved by taking it almost *larghetto*. The third, 'If thou should'st deem thy vow,' may pass unnoticed, except to say, that the words have nothing in them to excite the musician; indeed we cannot penetrate their meaning.

The fourth, *The fallen Chief*, in D minor, is a clever composition, the result of thought, and shows that the writer, Mrs. Norton, and the composer were actuated by the same spirit. There is some good harmony here, and though the modulations are not very *recherchées*, (such, indeed, were not called for,) they well suit the character of the poetry, which is full of that feeling so natural and estimable when described by a female pen.

The fifth, *Emilia of Warsaw*, calls for no remark. The sixth, 'Rocks of my country,' immediately brings to our recollection an air by Stephen Storace; it is rather too playful a kind for the words, which, showing the power and value of association, do honour to the feelings of Mrs. Hemans. We cannot pass this without noticing the very erroneous manner in which the composer has accented the first words: 'Rocks' should have been placed in the strong part of the bar, and, of course, the preposition in the weakest. The performers will do well to sing it thus,—



not, as written,—



Many other parts of this song exhibit the same prosodial faults.

The *Lassie's Dream* is the seventh of the set, and a very pretty melody, *alla Scoscese*. If sung in a characteristic manner, rather archly, it cannot fail to please. The last, *The Parting*, in A♭, is tender, and rather inclining to melancholy. It will be sure to gain the suffrages of all who are affected by sentimental expression; which is saying, in other words, that it is calculated to make an impression on most real amateurs.

The illustration of *The fallen Chief*, a lithographed print, which serves as a frontispiece to this volume, does not augment the value of the work, though of course it adds something to its price.

No. 2, the *School-Song-Book*, is a collection of fourteen short, easy compositions, mostly for two trebles, and adapted to English words, chiefly of a religious kind, written by the Rev. F. Howes, Mr. E. Taylor, and Dr. Bowring. These are all exceedingly simple in construction, offering every possible facility to young singers, therefore so far well suited to the purposes for which, according to the title, they are intended. But it is just to add, that the melodies are of an agreeable kind—that the two voices go smoothly together, and that if no great effort is discernible in the composer, or composers, of them, no error

is imputable to any one piece in the set. Three of the collection are for as many soprano voices, and one for two sopranos and a base.

PIANO-FORTE.

1. *La Gaité*, a BRILLIANT RONDO, preceded by an *Expressive Slow Movement*, composed by I. MOSCHELES. Op. 85. (Chappell, New Bond-Street.)
2. *Rondo Brillant, composé sur un Motif de PAGANINI*, par WILHELM HUNTON. Op. 26. (Mori and Lavenue, New Bond Street.)

THE principal recommendation of No. 1, is, that by comparison with most of Mr. Moscheles's publications, it is easy. The rondo is also very sprightly, and so far corresponds to its title: but we are so much in the habit of understanding the epithet 'brilliant,' when applied to music for the piano-forte, as indicating difficulty, as denoting a series of *tours de force*, that we cannot but consider it misapplied here, or else generally misunderstood elsewhere. The slow movement, an *andante*, possesses no very prominent feature; in fact, does not display that richness of fancy so conspicuous in many of this composer's productions.

No. 2 is on the following subject:—



which is worked up into a rondo in a very familiar style, totally devoid of everything in the shape of difficulty, consequently by no means *brilliant*, according to the modern acceptance of the word; or, indeed, in its right sense, for there is nothing very shining, or sparkling, in any part of it. The subject, in truth, is meagre, and not capable of bearing expansion.

1. *RONDO, sur la Sicilienne chantée par Nourrit, dans Robert le Diable de MEYERBEER, par FREDERIC KALKBRENNER*. Op. 109. (Chappell.)
2. *RONDEAU BRILLANT, composé par J. R. OGDEN*. (Gierock and Wolf, Cornhill.)

We are glad to meet with the name of Kalkbrenner again, which has long been a stranger to our pages, for he generally contrives to introduce in whatever he produces some pleasant allusions to classical composers of the older school, and revives almost forgotten pleasures. He has not found much scope for his talents in the present subject, which is manifestly an imitation of the popular air by Auber in *Fra Diavolo*, though he has made of it as much as could have been expected from what, in its original form, had been turned and twisted into so many different shapes. The introduction to this, *Maestoso*, is the best part of it.

No. 2 is apparently the result of pains-taking labour, rather than of ready, off-hand genius: it, however, shews talent, and is a perfectly correct composition, without any absurd passages, is consistent throughout, keeping in view the motive, which is managed and modulated with ability. The whole is certainly much too lengthy; there is not variety enough in it to keep attention from flagging long before the fiftieth page arrives. From the title to this being in

French, we are led to conclude that the author is a foreigner, though the name is thoroughly English, undoubtedly.

1. *L'Orgie, DIVERTISSEMENT, composé sur des Molifs du Ballet de CARAFFA, par C. CHAULIEU.* Op. 129. (Goulding and D'Almaine, *Soho Square*.)
2. *STOCKHAUSEN'S SWISS AIR, 'The Merry Harvest Home,' arranged with Variations, by W. HUNTEN.* Op. 25. (Cocks and Co., *Princes Street*.)

L'ORGIE is an animating dance-tune, which, had it been limited to about seven or eight pages, instead of being spun out to thirteen, would have proved a very agreeable rondo, or 'divertissement,' as it is rather incorrectly called. This is in *E*, and the great liveliness of the air will probably recommend it, in spite of its unreasonable length. But it is easy to remedy an evil of this kind in modern piano-forte music.

No. 2 is an air of a very common kind, on which the naïve singing of Madame Stockhausen has bestowed some popularity. The variations are not less common than the air, and these M. Hunten seems to have written to order. The whole, however, are confined within the space of eight pages, therefore may be borne without much yawning.

1. 'On yonder rock,' the Barcarole in AUBER's opera *Fra Diavolo*, arranged as a Rondo, by T. A. RAWLINGS. (Chappell.)
2. *FANTASIA ON AUBER'S opera Le Philtre, composed by H. KARR.* Op. 247. (Goulding and Co.)
3. A SWISS AIR, sung by Madame Stockhausen, arranged as a Rondo, by E. PERRY. No. 1, Op. 3. (Mori and Lavenue.)

THE deservedly popular air of Auber* is arranged with Mr. Rawlings's usual skill. His talent consists in choosing what has intrinsic merit of some kind, and in so adapting that which he selects, as to steer clear of every impediment that would obstruct the ordinary performer, and at the same time avoid whatever might be objectionable to persons of superior taste and practical ability. His present publication is pleasant, easy, and short: seven pages comprise the whole, including an introduction.

Mr. Karr has had the ill-luck to choose airs from an opera of the dullest and most unsuccessful kind; at least, so far as relates to the taste of this country, which has proved decidedly inimical to it. But he has been considerate; the *Fantasia* (for so it is called) extends to but nine very widely-engraved pages; and we only express a wish that the composer may be more fortunate in his next choice, for he appears to have some talent for arranging. The most surprising part of the present publication is the number of works which the author has sent forth to the world:—two hundred and forty-seven!—yet we, who have for many years been pretty well acquainted with whatever was passing in the musical world, do not recollect ever before meeting with the name. The fact, doubtless, argues ourselves ignorant.

The air converted into a rondo by Mr. Perry, may be very delightful in its vocal state, particularly if proceeding

from the mouth of a pretty woman, but lose much of its influence when ivory keys are substituted for ivory teeth, and fingers are called upon to express what bright eyes had so much better explained. As a rondo it wants character—is like a hundred other things that lie mixed in the memory; nevertheless the arranger has not been sparing of his pains to give effect to it, and has succeeded as well as the case admitted. He, too, knows the policy of being brief when there is not much to dilate on: he has circumscribed himself within seven pages.

1. *GRAND MARCH from the Ballet of Kenilworth, as performed at the King's Theatre, composed by SIGNOR MICHELI COSTA.* (Willis and Co., *St. James's Street*.)
2. *La Bouquetière d'une jeune demoiselle, offrant un Recueil de petits et agréables RONDEAUX, composés par S. GODBE.* 6 Nos. (Wessel and Co.)
3. A FIRST RONDOLETTA, composed by J. CALKIN. (Chappell.)

SIGNOR COSTA's March is not cast in a vulgar mould; he has successfully avoided resemblance to common things—therefore is entitled to praise. We, notwithstanding, demur to such a transition—modulation it is not—as the following, page 1:—



It, perhaps, is an engraver's error; as well as another instance or two of what sounds very harshly.

La Bouquetière contains six airs of two pages each, so easy, that they may be placed before a child who has had half a dozen lessons on the instrument. This is a useful publication.

No. 3 may be classed with the last as regards facility; but Mr. Godié has selected airs from the best masters; Mr. Calkin has relied for success on his own.

PRELUDES in all the Major and Minor Keys, composed and fingered by J. N. HUMMEL. (Dean, *New Bond Street*.)

A COLLECTION of good preludes, short, and exhibiting that apparent spontaneity which should characterise such introductions. Of these there are twenty-four, comprised in ten pages.

1. *LES GRACIEUSES, CONTRE-DANSES VARIÉES, suives d'une Galopade, par W. HUNTEN.* Op. 27. (Mori and Lavenue.)
2. *CONTRE-DANSES BRILLANTES, et VALSE, composées par J. T. SURENNE.* (Robertson, *Edinburgh*.)
3. A SNUFF-BOX WALTZ, composed by S. G. (Collard and Collard, late Clementi and Co., *Chapside*.)

No. 1 is a collection of very excellent quadrilles, though called *contre-danses*. They are very brilliant, in the just sense of the word, but quite within the compass of tolerably good players.

* Published in last volume of *The Harmonicon*.

No. 2 is a superior set of quadrilles, followed by an equally good waltz. The composer is not one of the herd of imitators, but has successfully sought for what is new.

No. 3 is not equal, in point of imitation, to other waltzes composed with a similar design by (if we mistake not) the same S. G. Waltzes meant to resemble those performed by springs should be set for the extra-additional notes of the piano-forte, and this is the best, perhaps the only, use to which the latter can be well applied.

BEAUTIES OF SACRED HARMONY, containing a Series of VOCAL AND INSTRUMENTAL MUSIC, selected from Corelli, Handel, Haydn, Mozart, Beethoven, &c., arranged for the voice, with an Accompaniment for the Piano-forte or Organ, by J. C. NIGHTINGALE, Organist of the Foundling. (Luft, Great Russell Street.)

By those whose musical library is small, or containing only the current publications of the day, this will be found a valuable collection, consisting of forty compositions of the best kind, by the greatest masters, arranged in a musician-like manner, and of a nature not only to please the general taste, but to satisfy the connoisseur. As adaptations of extremely well-known works, it is unnecessary to enter into the contents of the volume; we will only say, that the vocal portion is as five to one compared to the instrumental, and that there is not a piece among the whole, except one by Albrechtsberger, which has not been long sanctioned by the approbation of critics, as well as public favour. We have for some time past intended to give among our music the minuet and trio from Mozart's first quintet, in c minor, (one of his choicest gems,) and now extract it from the above work, as a proof of Mr. Nightingale's able manner of arranging for a keyed instrument from the score*.

Before quitting the present publication we beg to suggest to Mr. Nightingale the propriety of correcting the translation of *Non nobis, Domine*, in all subsequent impressions from his plates.

VOCAL.

1. SERENADE, 'Love wakes and weeps,' written by SIR WALTER SCOTT, the melody by Mrs. MILLARD, arranged by ALFRED PETTET. (Pettet, Hanway Street.)
 2. BALLAD, 'Woman's plighted Love,' written and composed by Mrs. W. MARSHALL. (George and Manby, Fleet Street.)
 3. DUET, 'Beyond the Sea,' the words by — PEACOCK, Esq. the music by Miss CLARKE. (Willis and Co.)
 4. SONG, 'I know thou hast gone,' the words by J. K. HERVEY, the music composed by the CHEVALIER DE NEUKOMM. (Mori and Lavenu.)
 5. BALLAD, 'I would I were a Fay,' the words by H. F. CHORLEY, Esq. composed and published as the preceding.
 6. BALLAD, 'Twas loving thee too well,' composed by SAMUEL LOVER, Esq. (Willis and Co.)
 7. DUET, *The Mariner's Farewell*, the words by BUTLER DANVERS, Esq., the melody altered from a Spanish air by J. DITCHFIELD, Esq. (Willis and Co.)
 8. BALLAD, 'Soft and bright the Gems of Night,' sung by Miss H. Cawse, composed by H. SMART. (Chappell.)
- No. 1 is a very pretty melody, first sung by a single voice,

* We shall shortly adapt and print the lovely andante in a flat which precedes the minuet in this fine quintet.
MARCH, 1832.

then repeated with a second and third added, altogether forming an agreeable social piece.

The words of No. 2 are written in a tone of high-wrought feeling, and far preferable to the music, which is not of the uncommon kind.

The words 'Beyond the sea,' are so often repeated in No. 3, that it may seem as if the singers feared being thought only 'half seas over.'

No. 4 is a short, lovely ballad. The words are tranquilly mournful, and the music, in a minor, is set to them in a very felicitous manner.

We should have expected from a composer of so much judgment as M. Neukomm has always evinced, a lighter air to such words as we find in No. 5. The key, too, \sharp minor, should, in our opinion, be used only to express grief, or some modification of the passion. This certainly is not one of his most happy efforts.

No. 6 is a pretty, easily-understood air, with a very simple accompaniment of arpeggiated quavers, in six-eight time. The \sharp in the third bar should be \sharp ; and the \sharp in the penultimate bar of page 4 should be \sharp . These are important matters, in practice as well as theory, to which dilettanti sometimes do not attend sufficiently.

No. 7 is purely Spanish, as to melody and accompaniment, and though the part for the second voice admits of amendment, yet the effect of the whole is pleasing.

No. 8 is an exceedingly beautiful ballad, and only to be mentioned in terms of unqualified praise. It is moderate in compass, easy to perform, and will please all who know how to value flowing melody, masterly but not over-laboured accompaniment, and words most correctly accented and judiciously expressed. Though only a ballad, we cannot deny ourselves the pleasure of quoting a few bars from page 2, which surely will justify our encomiums, and recommend this excellent composition to the further notice of our readers.

Andante quasi Larghetto.

Sad and lone now Zephyr's moan Is murr'ing o'er the sea.

The composer is, we understand, a young law-student. Unless he has very solid reasons to urge against changing his pursuit, we counsel him to quit the temple of Themis for that of Apollo.

* We are obliged by excess of matter again to defer till next No. our notice of Boehm's clever new patent flaut, and several important works for this instrument, by Berbiguier, and others; as well as some guitar music.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 44.]

February 7th.—Were there any music in cholera I should have an abundance of matter for my Diary, for nothing else is talked of in London; and verily I believe, that if an authentic case could be produced it would become the *lion* of the day; Lady C. would certainly send it an *at home*, and parade it at her *Conversazione*, saying, 'Here is my lion!' as her ladyship did in the instance of her guest, the Duke of W., shortly after the last peace of Paris. A writer in a German journal has been endeavouring to show that musical people of all descriptions, dilettanti as well as professors, are exempt from this plague, and recommends music in every form as an antidote. 'Nothing like leather,' said the currier. Harmony, properly addressed to the sense, is, as every one must admit, much more agreeable than blisters applied to the soles of the feet, or the actual cautery to the region of the stomach; it is even better to scream out of tune from a bad ear than with pain. The 'dying falls' which Shakespeare speaks of are far preferable to those mentioned by the defunct Medical Board of *gentlemanly* physicians, a body which was so unceremoniously and suddenly broken up a few weeks ago, that general report killed all its members by a fierce attack of the very disease whose destruction they, good souls, thought they were plotting. But the honest German enthusiast who discovers in his favourite art a shield against the attacks of this formidable enemy, seems to have overlooked the not unimportant fact, that neither poets nor painters have fallen victims to them; that statesmen, priests, lawyers, merchants have all escaped—that, in short, whoever has been able to command two wholesome meals every day, with a warm fire, and has refrained from the ingurgitation of blue-ruin, tears-of-treacle, mountain-dew—or, in less figurative language, gin, rum, and whiskey, other names by which the liquid pestilence is distinguished—all who have been able to procure what is necessary and reject that which is deleterious, have not only escaped cholera, but never been in danger of suffering from what feeds alone on the hungry, the cold, and the drom-drinker, the last of which a man is by extreme poverty and wretchedness forced to become in spite of his better reason. Catgut is no preservative against disease of the intestines, but good diet is, and this musicians are yet able to obtain. But if fasts are extorted from government by the hypocritical feeders on the public—if the theatres are closed, concerts deserted, and everything in the shape of rational amusement put a stop to by the modern Puritans—then may musicians too soon find, that song is no security against this plague, which only triumphs where distress and dejected spirits prepare the victim for the destroyer.

9th.—An Exeter paper, *The Western Luminary*, extracting the words of a song published in the *Harmonicon* for January last, lets us into a secret as to the real author of them, and the adaptor of the air. 'The song appears,' says the journal, 'under the fictitious name of Hele Trevelle, but we have access to know that it is the production of a gentleman of very distinguished attainments—Major Tonkin of Teignmouth—by whom it was translated from

the German, and adapted to the beautiful music by Kulau which is given with it *.'

12th.—I have been reading some travels just published by Colburn, which afford more information, slight and unconnected as it is, on the state of music in the north of Europe, than I have met for years past, though I have been in search of it. The publication is entitled a *Narrative of a visit to the Courts of Russia and Sweden, in the Years 1830 and 1831, by Capt. Frankland, R.N.*, and an interesting, entertaining work I have found it. The writer is evidently a great lover of music, and must be a proficient, for he takes his part with artists, in compositions which only those possessed of considerable practical knowledge could, with any chance of success, attempt.

On the 14th of August, 1830, Capt. Frankland left England on his tour. In September we find him at Stockholm, and on the 5th he 'dined at the Park, a wild, romantic sort of promenade. . . . Here is a tolerable restaurant, served by women, in a sort of German costume.' That charming species of social music, the glee, is not, it seems, confined to England, though unknown in France, Germany, and Italy, for Capt. Frankland was 'delighted' during dinner by the singing of a catch and glee club, 'who were enjoying themselves next door to us. The *ensemble* was extremely fine, and the airs beautiful.' Everything in England is in extremes; once nothing but glees attracted any notice,—after dinner, in the *salle à manger*,—again in the evening, in the drawing-room, glees, eternal glees. Then all at once they were banished, and only found an asylum in a couple of clubs,—very excellent ones though,—and at public feasts; but at the latter they were only introduced to fill up the time between the toasts, and prevent these recurring too quickly. They are still employed for the same, rather degrading, purpose; but their restoration is at hand, if I can at all see into the future.

On the 27th, Capt. F. arrived at St. Petersburg, which city he reached in six weeks and two days, having travelled by no means in haste, at an expense, including everything, of sixty-nine pounds, which was, as he remarks, 'cheap enough for one thousand six hundred miles.' An ardent lover of music and of public amusements, the tourist went, the day after his arrival in the capital of Russia, to the Italian Opera; 'it was *Tancredi*, Madame Schobareckner 'sang the part of *Amenaide* very well; La Skirala played 'the hero tolerably,—she has a fine voice, but little facility 'and execution. Böhme played delightfully, on the violin, 'that sweet solo in the commencement of the second act. 'The *salle*† is pretty and large, but [was] extremely 'empty; the seats are commodious and particularly clean. 'There are many arm-chairs.'

* We are glad to receive this intelligence, which is information to us. The manuscript was transmitted through the usual channel long ago, and mislaid. Last December, on opening a volume which had not been unclosed for many years, we, to our great astonishment and pleasure, found the lost song, shut up in the book! Of course no further time was lost in giving to the world a work of so much merit.—(Editor.)

† The audience part of the theatre.

At St. Petersburg Captain Frankland met with a lady who delighted the fashionable circles of London, some few years ago, by her fine talents as a *planiste* and composer, and also by her personal charms and highly polished manners. 'I went, on the 3rd of October, he says, 'to a morning concert at Madame Szymanowska's. Here there were very few people, and fewer singers.' The neglect of this accomplished *artiste* is accounted for in a subsequent page, where it is observed that 'the *beaux arts* have not yet made much progress in Russia, but their day will come.' This, however, it might have been added, is not for want of pecuniary encouragement, for in no country are the arts better paid.

Three days after, he went to a concert for Madame Sessi, at the *Société Philharmonique*. I only arrived in time, he says, 'to hear a Russian duet executed by Mlle. Sontag and Madame Schobareckner, in a minor key.' The gallant officer here becomes rather technical; but it almost excites a smile to find his criticism limited by the mode or key in which the ladies displayed their powers. We learn, nevertheless, from this, that the Madame Sessi, who was *prima donna* at the King's Theatre some sixteen years ago, is still in active being; and that the modern Scandinavians have an imitation of our Philharmonic Society.

In the evening of the 8th Captain Frankland heard *Semiramide* performed at the opera, and went afterwards to Princess Youssoupioff's *soirée*. 'At this time all the world' are dull and frightened to death about the cholera morbus. 'No one dares be gay, or dance, or amuse themselves, because the court is sorrowful. This,' it is sensibly remarked, though not quite correctly expressed, 'is the most effectual method of catching the infection,—the pre-disposition of the mind and that of the body being productive of similar consequences.' Would that people in England were all of Capt. Frankland's way of thinking! Here, with a degree of impleity which one would only expect to meet with among the most ignorant savage tribes in the wilds of America,—here we impute to Providence the evil which arises from excessive wealth on one hand, and,—its sure concomitant,—the most depressing indigence on the other. Cholera is the offspring of abject poverty, and can only be checked by great and permanent sacrifices on the part of the rich. They would be cheerful if they did their duty, and such diseases would vanish were the lowest classes rescued from want and despair.

We now discover that the naval captain, and a distinguished one he is, has a right to claim the honours belonging to a superior connoisseur, for on the 11th he went to Count Gritti's, where he met Rubini. 'We sang,' he tells us, 'Parlar, spiego non posso,' and a trio in the *Maometto II.* To do this required no mean vocal powers. 'I dined,' he adds, 'at Lord Heytesbury's, and went with Capt. Codrington to see *Romeo and Juliet* at the German theatre; the acting was below mediocrity; the house empty.' So Shakspeare has found his way almost to the arctic circle!—it appears, however, that he is there received in a seasonable manner,—coldly. But really we have no right to expect that foreigners should take any delight in the representation of that tragedy, however they may admire parts of it in the closet.

Captain Frankland visited Count Vilourski. Here he found several celebrated artists, among others Romberg and Böhm. They played some quartets and quintets of Haydn, Mozart, and Beethoven in beautiful style. There was also a young Russian amateur, Captain Luvoff, who played delightfully on the violin; he is a

phenomenon for an amateur. Comte Vilourski himself 'plays extremely well.' Shortly after this he went with the Codringtons to hear the singing at the Imperial Chapel. 'It is the most sublime thing possible; such is the *ensemble* and perfect melody [*melodious*, perhaps] of the voices, that one imagines oneself transported into heaven.' This is wonderful, indeed!—heaven in Russia! He continues, 'Some of the base voices were astonishing, and sounded like the prolonged vibration of the great string of the double-bass.' These vocal Dragonettis are not very uncommon in Russia. Would that such a perfection of church-singing were imitated in our country!—I think I may venture to assert that, were a Russian choir to hear the service performed in most of our cathedrals, he would be almost inclined to suspect that in quitting his own latitudes, he had left a civilized country for a very barbarous one.

The priests of the Greek church seem to dress their characters well, to use a theatrical phrase; but not all equally so, it seems. They are thus mentioned:—The flowing heads of hair, the long beards and fine vestments of the priesthood give them a most venerable and imposing appearance,—they look like Aaron assisted by the Levites. There was, however, one part of the ceremony which struck me as ludicrous, namely, the bringing in of the leavened bread upon a board, covered up with a white cloth, borne upon the head of one of the officiating priests. It seemed so like a baker and his loaves! He was, moreover, a most ungainly-looking priest, squinting fatally with one eye. The priest, who read the service had terribly dirty boots on, and looked as if he had come from a pig-sty!—

March 1st.—The dilettante is getting more into the thick of music. This evening, he says, he passed at Pachkoff's, rehearsing quintetts and sextetts in *Elisa et Claudio* and the *Italiana in Algieri*. The master (*maestro*) did not come, and Catherine Lisianski accompanied us, as *Maitresse de Chapelle*. He was preparing for a grand amateur concert which took place at the same house on the 7th, of which he gives us the following programme and names of the performers:—

PART I.

Mlle. Cath. Lisianski	Trio del <i>Enée</i> di <i>Roma</i> , di Pacini.
M. Pachkoff	M. Tolstoi
C. C. F. [Capt. Frankland]	Aria, 'Ebben si adduini,' Bellini.
Mlle. Lisianski	'In van infida sorte,' Celli.
Mlle. C. Lisianski	Concertante, Violoncello, and Piano.
M. de Vilourski	Forte.
M. Reinhardt	
Comte Chioseul	
Catherine Lisianski	
Comte Ludolf	1 ^{mo} . Finales, <i>Italiana in Algieri</i> .
Comte Gritti	
M. Pachkoff	
C. C. F.	

PART II.

Mlle. Lisianski	Aria, <i>Ultimo Giorno di Pompei</i> .
C. C. F.	Aria, 'Nel furor delle Tempeste,' Rossini.
Compte Ludolf	
Compte Gritti	
M. Pachkoff	
M. de Chioseul	1 ^{mo} . Finales, <i>Eliza et Claudio</i> .
Mlle. de Lisianski	
Mad. C. Lisianski	
C. C. F.	

Maitres de Chapelle, Rubini e Zomboni.

* This description will not fail to recall to the minds of the Cantabs the image of a once fellow of St. John's College,—Enron.

On the 2d of April, a second amateur concert at M. Pachkoff's, wholly selected from Rossini's *Semiramide*. 'Nothing,' says Captain F., 'could be better performed.' It would be difficult to find another society capable of undertaking and executing such a task, and in such a manner. . . . The Princess Serge Gallitzin sang divinely; the Lisianskys surpassed their usual excellence; Madame Alexieff, although much terrified, sang with much passion and effect. Count Nesselrode, Count Litta, Prince Serge Gallitzin, Count Langeron, all of whom are connoisseurs, were in raptures during the whole evening. I was in ecstasy. . . . The pretty Countess Potoçki, and her sister, the Princess Dolgorouki, told me that my countenance betrayed my feelings to such a degree, as to make them partake of them: 'Nous avons partagé votre enthousiasme,' said they to me. Pachkoff has reason to be proud of his soirée. Rubini performed wonders: he was almost exhausted by fatigue, and the vivacity of his feelings. 'I cannot believe,' said he, 'that we really have performed the *Semiramide*; it is so gigantic an undertaking, that I think I dream.'

An application was made, on the 14th, to the gallant officer, by the ladies of the Patriotic Society, requesting him to sing at their concert for the benefit of the national schools. We have here a curious specimen of the manners of the Russian court,—the maids of honour to the empress were ordered to sing in the choruses! Tickets were twenty-five roubles each.

Captain Frankland's reputation as an accomplished amateur, produced him, when at Moscow, a visit from Signor Morini, maestro di capella, who asked him to sing; a high compliment, no doubt, from a *maestro*. 'He amused me very much,' adds Captain Frankland, 'by his description of the impatience of the Russian nobles, who had engaged him to teach their daughters to sing.'

'M. Morini was once employed by the director of the Italian opera, as singing-master for the *corps d'opera*. Among the singers was a pretty little girl of great talent, a foundling, but who was to be ready at all hazards by a certain day, to sing a principal part in a particular opera. This girl was not only a singer, but a figurante in the ballet; and was chosen, from her light airy form, frequently to perform the part of a flying cupid or zephyr, upon which occasions she would be sung round the waist, and by one foot, and carried by a wire, suspended horizontally across the stage. This rough sort of treatment, by injuring the chest, interfered with the *solfeggi* of the artist; she complained of pain in her chest, and back, and loins, and could not sing well enough to please the Signor-Maestro.

'Away went he, therefore, to his Excellency Prince —, director-general of the theatres: "Eccellenza," said il Maestro, "la mia Cantatrice non può e cantare e ballare

'e volare di questo modo; è pure impossibile; Cantatrice non può esser ballatrice. Noi altri Italiani abbiamo un proverbio che dice che il canto e la danza son il diavolo e l'acqua santa." "D—n your proverbs," said his Excellency; "in Russia nothing is impossible!" Morini resigned his office, and the Italian opera, with its cantatrice, ballatrice, figurante, e volante, all went to the devil.'

16th. How very careless or credulous are the writers of some of the small paragraphs in our daily papers! Among the fashionable news in one of these appeared, in the month of January, the following marvellously absurd lines,—certainly not worth a penny each:—'We hear that Mr. Mason has already expended upwards of 14,000*l.* in the interior alterations and improvements which he has made in the Opera House. He calculates that the expenses of the coming season will amount to nearly 100,000*l.*' If this could by any possibility prove true, Mr. Mason would not be a loser by the season of less than 50,000*l.*, however successful he might be!

19th. The *Journal des Debats* stated, a few weeks ago, that M. Meyerbeer had been named by the King of the French, a member of the Legion of Honour, as a reward for having enriched the drama with such a *chef-d'œuvre* as *Robert le Diable*. The music of this opera must be very different from that performed here to entitle M. Meyerbeer to such a mark of distinction. But, perhaps, it happens in this case as it has done in others: the honour was neglected to be conferred when he produced in Paris his real *chef-d'œuvre*, *Il Crociato in Egitto*, so is bestowed now, to flatter the national vanity, he having set a French drama. Well!—better late than never; and I will not find fault with the excuse for doing a tardy act of justice.

22nd. The Americans are determined to have an Italian opera in the western world. It seems that Signor Da Ponte, who arranged the libretti of *Don Giovanni*, *Le Nozze di Figaro*, and other lyric dramas, and has for many years resided in New York, has engaged from Italy an operatic company, which was daily expected to arrive at the date of the last accounts from that city. Such is the news from America; but Signor da Ponte cannot be a very young man, if the same who prepared the libretti of *Don Giovanni* for Mozart, that opera having been composed in 1787; and it is reasonable to conclude that the poet must have passed his twenty-fifth year when he undertook his task, so that he is now a septuagenarian: rather an advanced time of life to commence a theatrical speculation on the other side of the Atlantic!

* 'My pupil cannot sing, dance, and fly in this manner; it is utterly impossible. Vocalists are never figurantes. We Italians have a proverb, which says, *Song and dance are like the devil and holy-water.*'

FOREIGN MUSICAL REPORT.

BERLIN.

AN old operetta, *Michael Angelo*, by Isouard, has been performed here without success. Its failure may be attributed to the style of the composition, the present generation having little taste for this description of music, rather than to the manner in which it was represented. A M. Reise made his debut in the opera of *Fiddio*, sustaining

the character of Pizarro. This gentleman possesses a fine voice, and with time and cultivation,—for there is much room for improvement,—may become a great singer. Madame Fischer's last appearance in this city took place in the part of Julia, in the *Festale*, which was admirably performed: she returns to Carlsruhe. The performance of *Die Stumme von Portici* has attracted an unusually

name ROMERO,—a *Don*, we believe—who was engaged here by his countryman, GARCIA, seven or eight years ago, and who in power, and passion for roaring, went far beyond most of the zealous street vocalists, 'yelped guardians of the night,' or watchmen, to whom our lives and property were then entrusted:—Signor MARIANI very much resembles that *Don ROMERO*, and his reign will most likely last as long.

Signor CALVERI has superseded Signor DEVILLE. We have gained nothing by the change. Signor GALLI (not the GALLI)—tried to conciliate the *habitués* of the King's Theatre three years ago, but without success; for his sake and Mr. Mason's we hope, but do not expect, that he may be more fortunate in this his second essay.

The chorus, an important, but generally neglected department, is very much improved by the new management; and the band now has to boast not of names only, but talents, of the first order, in addition to those who hitherto have formed the *élite* of this orchestra. We however miss one who we hoped to have heard among his brother wind-instruments—Mackintosh, the best-toned bassoon in Europe. Why are we deprived of him who would have made the whole complete?

On Saturday, the 5th,—*Otello* was performed for the purpose of introducing a singer who, it is said, had never before appeared in public; the *Contessa LASIZZE*, a lady with a weak soprano voice, an indifferent intonation,—possibly arising from fright—a style that would not be criticised in a small drawing-room, where such a performer would be likely to succeed, and whose person and deportment are just suited to the place where her vocal acquirements might be exhibited to better advantage than in a theatre. Signor WINTER was the *Otello*, but DONZELLI was too fresh in our recollection to allow us to enjoy the present representative of the jealous Moor. The appearance of CURIONI, who personated *Rodrigo*, made some amends for the others.

Why does not Mr. Mason get up a strong opera new to this country, in which his present performers could not be measured against those who are so well known and so deservedly admired?

DRURY-LANE THEATRE.

THE celebrity which MEYERBEER'S *Crociato* so deservedly obtained for him in this country, the anxious curiosity with which his so long-announced new work has been expected by the musical world in general, and the enthusiastic accounts of its success and beauties, with which the French papers were crowded, naturally led the managers of our great theatres into an intense and active competition for the honour and profit of being the first to introduce it to an English audience. Mr. Mason was the successful candidate, giving, it is said, five hundred pounds for a copy of the score, and the exclusive right of performing it in London. The managers of the winter theatres determined, however, not to put up with entire disappointment: the piano-forte copy, published in Paris, put them in possession of the vocal parts and the outline of the accompaniments, and they forthwith employed persons in England to construct a score in imitation of M. MEYERBEER'S,—set the scene-painters, machinists, dress-makers, and copyists to work, and put each his own version of *Robert le Diable* into rehearsal. The intention of the Drury Lane manager was so early and openly avowed, that it was for some time thought he must have shared with the Opera House in the purchase and right of performance. The

proceedings at the rival establishment were more secret; reports, indeed, got abroad, but it was not until Drury Lane announced 'THE DEMON, OR THE MYSTIC BRANCH,' with MEYERBEER'S music as published in Paris, for Tuesday, 21st February, and Covent Garden gave out 'THE FIEND FATHER, OR ROBERT OF NORMANDY, the music by MEYERBEER,' for the same Tuesday,—that the town was fully assured of the worthy race which the two winter establishments had been running. The Drury Lane manager was too good a general to be disconcerted by a surprise or defeated by a *coup de main*; he forthwith altered his day from Tuesday to Mouday, and succeeded in snatching the honour of gaining twenty-four hours advance of his rival in introducing an imitation of *Robert le Diable* to a London audience. To enter into a detailed criticism of the music, under such circumstances, would be rank injustice to its author; but we may, at the same time, be allowed to say that the piano-forte copy of the *Freischütz* convinced us, long before we had seen the score, or heard a note of it, except in our own chamber, that it was the work of a great and original mind. An impression from the piano-forte copy of *Robert le Diable* is not equally favourable; that it contains some good passages we admit, and it would be astonishing, indeed, if such a composer as MEYERBEER should have spent years on a work which did not contain commendable parts; but to the verdict which would rank *Robert le Diable* on a level with the *Frieschütz* and *Oberon*, and the operas in which SPONH, MARSSCHNER, and LINDBAINTNER have endeavoured to give a musical representation of supernatural scenes and beings of the other world, we at present decidedly dissent. What may be the instrumental effects in the original score we, of course, cannot say; but, if we had wanted assurance of the truth before, we should have been convinced by a single hearing of the English version of *Robert the Devil*, that it is not by merely crowding the score with brass instruments and swelling discords on the trombones, trumpets, and horns, nor even by the occasional clash of the cymbals, or knell of the gong, that feelings of supernatural awe can be awakened in the auditor; it is not the mere use of these means, but how they are used;—the single low tap of the drum, which announces the presence of *Caspar*, in the *Freischütz*, is more than worth, to our ears and feelings, all the laborious uproar which accompanies the *Fiend Father* of MEYERBEER.

Of the two imitations of MEYERBEER, that at Drury Lane, though gorgeous and obtrusive enough to satisfy any eyes or ears of ordinary appetite, certainly falls short, both in splendour, noise, and general effect, of its rival at Covent Garden; however, it is of the Drury Lane version that we have now to speak. The principal characters are thus cast:—

<i>Robert the Devil</i>	Mr. WOOD.
<i>Sir Bertram, or the Demon</i>	Mr. H. PHILLIPS.
<i>Raimbaud (a Troubadour)</i>	Mr. TEMPLETON.
<i>Isabel (a Princess of Sicily)</i>	Miss ATTON.
<i>Alice (Isabel's sister to Robert)</i>	Mrs. WOOD.

From two of these, Mrs. WOOD and Mr. PHILLIPS, the music received every support that finished singing, and, in the instance of Mrs. WOOD, good acting, could give it; nevertheless PHILLIPS'S voice wants power to break through the crash of instruments by which his part is continually overwhelmed, and both his acting and singing are cold. Mr. WOOD, though improving, is still utterly incompetent, both in voice and manner, to do justice to such a part as was committed to him. Mr. TEMPLETON, as a second-rate singer, in a secondary part, afforded no room for

either praise or censure; of Miss AYTON it would be charity to keep silence, but truth compels us to say, that, even if she rivalled PASTA in pathos or MALIBRAN in compass and execution, her distressing incapacity to sing three notes in tune would have justified the audible signals of pain and discontent with which her share of the performance was greeted. Really this young lady should give up a line for which nature has refused her the first great qualification, and confine herself to acting, for which she appears to have some talent. As far as the music is concerned, independent of the scenery and decorations, the only parts of the opera which we can mention with the slightest praise, are the opening choruses of knights lauding wine and pleasure; a trio, without accompaniments, by *Robert, Bertram, and Alice*, in the second act; a chorus of monks, accompanied by the organ, which opens the third act; and the finale trio also between *Robert, Bertram, and Alice*, where the latter succeeds in rescuing the duke from the temptations of his demon father. The scenery and decorations are of great beauty and magnificence, though yielding in processional splendour to Covent Garden. The scene of the resuscitation of the nuns at the latter theatre, represents a ruined cloister and adjoining cemetery enlightened by a bright moon, and certainly the calm beautiful effects of moonlight have never been more successfully imitated on any theatre. While the repose of the nuns remained unbroken, we gazed on the stage with delight; but, the conclusion of the scene, when they celebrate their midnight orgies and engage in a bacchanalian dance, must have put many a modest woman to the blush, and have offended the feelings of those who think that resurrections are not fit subjects for stage representation.

COVENT GARDEN THEATRE.

ON Tuesday, the 21st, the same opera was produced here, as *THE FIEND FATHER*, or *ROBERT OF NORMANDY*; the chief characters thus being allotted:—

Robert, Duke of Normandy (surnamed the Devil) MR. BRAHAM.
Bertram (the Fiend Father) MR. REYNOLDS.

Arnaud (a Norman Peasant) MR. KEELEY.
Albert MR. DUBUET.
Bruno Sicilian Knight { . . . MR. HENRY.
High Priest MR. MORLEY.
Isabel (Princess of Sicily) MISS SHIREFF.
Alice (affianced to Arnaud) MISS INVERARITY.

The getting up of the music here is, in almost every respect, far superior to that of the rival theatre: the instrumental parts added, much as we believe they must fall short of the original, are better imagined, and we can suppose them to be more like Meyerbeer's. But the great and essential difference in the performances consists in the representation of *Robert*; and when it is considered that Woon has this character at our house, and BRAHAM at the other, it is unnecessary to argue where the great, the inalienable advantage is to be found; for this is, past all doubt, the most prominent one in the piece, that upon which almost everything depends, and BRAHAM makes everything of it of which it is susceptible. But it must also be admitted that in Mrs. Wood Drury Lane possesses what cannot be matched at the other theatre. Miss SHIREFF and Miss INVERARITY perform their duties in a highly meritorious manner—though the latter occasionally forces her voice into something very like a scream—nevertheless, it will be long before either can attempt, with any chance of success, to compete with so finished a singer as Mrs. WOOD. PHILLIPS, too, is infinitely superior in vocal acquisitions to REYNOLDS; though in point of acting the latter leaves nothing to be wished.

Surely the music in the incantation-scene cannot be from the pen of Meyerbeer. It is an imitation, a very humble one indeed, of Weber's in the *Freischütz*, and, but from what passes on the stage, would be received with unequivocal marks of disapprobation from the critical part of the audience at both houses.

At this theatre the opera was received with the most unbounded applause—with acclamation, and given out for every subsequent evening till further notice. We shall have more to say on the subject in our next; and the music, at least that part of it published here, will then come under more particular notice in our Review department.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE.

Chantley's Preparatory Studies.
— Special Studies.
— German Air.
— Easy Bird Waltz.
Clarke, 2nd Edition of his Catechism.
— 2nd Edition of his Instruction Book.
Potter's 31 Preludes or Impromptus.
Les Gracieuses, Contredances, by W. Hooten.
Hooten's Preludes in all the Major and Minor Keys.
— 'La Belle Mariee' Air, with Variations.
— 'God save the King,' do.
— Six Favorite Airs, do.
Chantley's Tyroise Peasant's Song, do.
— Saxon Air, do.
Hooten's Grand March.
— Hooten's Roudine.
— Polka Rondo.
Valentine's American Air.
— Ball of Moscow.

DUETS. PIANO-FORTE.

Chantley's Les Thermides Contredances.
Hooten, F. 2nd Swiss Melody.
Allwood's Duettines (for the use of Schools).
Burrows's Martin Luther's Hymn, and Portuguese do.

FLUTE AND PIANO-FORTE.

Berglinger's Duo, or Airs from Stelbeli.
— 'Rule Britannia' do.
— Berthouze's last Waltz.
— German Shepherd's Song.
Diabelli's Cavatine. 'Ah, come rapidly.'
— 'Si vicinome.'

TWO FLUTES AND PIANO-FORTE.

Tubor's Trio in E flat, arranged by J. Clarke.
Gabriel's Keys, do. Dedicated to the King of Wurttemberg.
Beethoven's do. in D.

VIOLIN AND PIANO-FORTE.

Les Belles Fleurs.—No. 2, Six Sacred Melodies. No. 3, six Scotch Airs. No. 4, six National Airs. No. 5, six Swiss Airs. No. 6, six Airs by Mozart. No. 10, six Airs by Hummel. No. 11, six Waltzes by Beethoven. No. 12, six Irish Airs.

FLUTE SOLOS.

Mozart's Opera of Idomenée and Il Piano Magico.
Rossini's Opera of Camerota, Otello, Corradino, Il Turco, Elisabetta, and L'Italiana in Algeri.
Rossini's Airs, arranged as Duets, by Dressler.
Nicholson's celebrated Waltz, No. 2, with Piano-forte Accompaniment.
— Bonbonniere, Solos, No. 1, German Air. No. 2, Le Vaillant.

VIOLIN SOLOS.

Möller's Essay Variations upon the Plough Boy, &c.

VIOLIN STUDIES.

Rode, Baillet, and Kreutzer's Supplement to their Method for the Violin.

ITALIAN SONGS AND DUETS.

'Targui alor l'abbandonai.'
'Ogni tormento.'
'Morre, ah! pria che luna scede.'
'Se non bel' idol mio,' composed by Signor M. Costa.
'Non vieni, o miera.'
'Sventurato li vor che fida.'
'Zia vor i cent, Settimio.'

ENGLISH SONGS.

'My dark-eyed Girl' and 'Oh! give me back my Native Country,' do. Poetry by Mrs. C. Grenville, the Music by Bianchi Taylor.

MEMOIR OF GIOVANNI PIERLUIGI DA PALESTRINA.

GREAT as is the reputation of the subject of the present memoir, his works are almost entirely unknown in this country; and to the generality of English musicians, whose pursuits do not necessarily lead them to explore the treasures of the Romish church, they are as a sealed book. Dean Aldrich, it is true, adapted words from the Psalms to two motets by the great composer of Præneste, of which 'We have heard with our ears,' is still occasionally performed in some few of our cathedrals; and a madrigal of his is now and then sung by the members of that venerable and useful society which mainly contributes to preserve the productions of the great old masters from oblivion: but, with these exceptions, his productions have long reposed on the shelves of antiquaries. Most of our professors lack musical curiosity, having little, if any, of that musical learning which would enable them to enter into his views, or even to comprehend his notation; and while his name has been heard by most and is familiar to many—for *alla Palestrina* is a term by which the grave style of the best church music is still described—his compositions are not much better known than those by which Amphion, we are told, raised the walls of Thebes, and Timotheus, it is said, hurried the Macedonian hero through every passion that agitates the human mind.

All the accounts of this composer agree that he was born at Palestrina, (the *Præneste* of the ancients,) and adopted the distinctive appellation 'da Palestrina' from his birth-place. If any doubt, indeed, could arise on this point, it would be set at rest by the dedication of his second book of Madrigals to Giulio-Cesare Colonna, then Prince of Palestrina, in which he describes himself as *per natura vivo e fedelissimo cassalo di V. E.* Of his family nothing is known, but his parents are supposed to have been in poor circumstances, and he appears to have had one brother named Bernardin. Respecting the date of Palestrina's birth authors are less unanimous: the records of Præneste having been destroyed by the Spaniards and Germans, who invaded the Roman States in 1557, it is only by ascertaining his age at the time of his death, that the point can be satisfactorily ascertained; and although there is a portrait of this composer preserved among the archives of the Pontifical Chapel in the Quirinal, under which is an inscription, setting forth that he lived to be near eighty years of age, and died on the 10th of February, 1559, which would fix his birth in or about the year 1514, some writers have referred it to the years 1528 or 1529; and even the Abbé Baini, who spent thirty years in collecting the materials for the life of this composer, rejects the authority of the portrait, and relying upon an expression in a dedication to Pope Clement VIII., in which the composer's son says, 'Pater meus Johannes Petraloysius septuaginta fere vitæ suæ annos in Dei laudibus componendis consumens,' fixes the date of his birth in the year 1524. To us, however, it appears, that the *nearly seventy years*, which, in the above phrase, Palestrina is said to have dedicated to composing the praises of God, cannot be considered as comprising his whole life, and that the authority of the inscription on the portrait is the safest to follow.

Different accounts have been given of the motive which first led Palestrina to Rome, and determined him to the

study of music, but as they are founded merely on hearsay, and by authors who lived a century and more after the fact, they are not entitled to great confidence; the probability appears to be, that he was originally placed by his parents as a chorister in some church, in which situation he could have obtained instruction in grammar, singing, and the science of counterpoint, which at that time formed a necessary part even of a singer's education; and they might fairly consider such a destination as likely to lead their son to improved fortune; for at that time musical artists were munificently paid by the sovereigns of Italy. They were indeed chiefly foreigners, as French, Flemings, and Spaniards: one, named Cordier, is said to have received from the Duke de Galeazzo a hundred ducats a month; and several others, such as Josquin, Dupré, Orléant, Henry Isaac, Alexander Agricola, &c., were highly salaried by Lorenzo the Magnificent. Not to mention the popes, who showered well-beneficed canonic, dignities, and prebends on the officers of their chapels, the Dukes of Este and Savoy and the Republic of Venice were distinguished for the liberal encouragement they bestowed on numerous musicians, singers, and composers.

It has been already remarked, that at this period Italy, instead of being, as she afterwards became, the great mart whence the rest of Europe drew its musical supplies, was dependent on other states both for singers and composers. Pope Sixtus IV., and after him Julius II., determined to alter this state of things, and to found a school of musical instruction at Rome. Julius II. attached to the Julian Chapel a corps of twelve singers and as many boys, who were to be taught music and employed in the celebration of divine service; and thus prepared, as their education became complete, to fill up vacancies or add to the number of singers. Notwithstanding this establishment, however, it is some time before we meet with any but foreign names among the musicians of Rome. One of these, the celebrated and unfortunate Claude Goudimel*, had established a school in that city: under his instructions the young Palestrina was placed, and had for contemporary scholars Animuccia, Bettini, and Nannini, who have all done honour to the abilities of their master.

The establishment of the Julian Chapel was in the year 1513; but Pope Julius II. dying the very day after the promulgation of the bull for its foundation, the revenues he had allotted for its support became the subject of litigation, so that only a few singers could be retained. It was not, in fact, till 1539 that this choir was fully organised: the first master was a Fleming, named Arkadelt, who held the office only eight months; his successors were Rubino, J. B. Basso, Ferrabosco, Roussel, and, in the year 1551, Palestrina, who is the first that is styled *Master of the Chapel*, his predecessors being sometimes called masters of the boys, of the choir, of music, or simply masters. Palestrina retained this situation until the 13th January, 1555; in 1554 he published his first work, consisting of four masses for four voices, dedicated to Pope Julius III.

* Goudimel, (or Gaudio Mel), a Fleming and a hugenot, was one of the first who set the translation of the Psalms, by Clement Marot and Theodore Bèze, to music, and was murdered at Lyons in 1572, on the fatal St. Bartholomew's day.

In the mean time Palestrina had married a lady, whose Christian name, Lucretia, is all that is known, and had by her, to whom he was tenderly attached, and who died on the 21st July, 1580, four sons, Angelo, Rodolph, Sylla, and Hygenio. The three first died in their youth, but not without having made great progress and shown much ability in their musical studies, as appears by motets of their composition, which the father inserted in his own second book of motets.

Pope Julius, desirous of rewarding Palestrina for the set of masses which he had dedicated to him, determined to place their author among the singers of the Pontifical Chapel. To this there was one not inconsiderable obstacle, namely, that the same pontiff had very recently issued a decree, censuring and strictly forbidding the practice, which had obtained to a considerable extent, of appointing persons to the office of chaplain singers, merely because they enjoyed the patronage of some cardinal or dignitary, and without any inquiry as to their voices or capacity. Now Palestrina, although a musician of the greatest genius, had not much voice, and was not at all distinguished as a singer. However the pope, considering himself entitled to break through his own rules, ordered Palestrina to be admitted. The college of chaplain singers remonstrated, and pleaded a law which declared, that no new member could be received among them, except he was elected by a majority of voices. Remonstrance was ineffectual, and the pope's command was eventually obeyed; but the secretary, in registering the appointment of Palestrina on the 13th January, 1555, adds, that it was by the express command of the pontiff, without any examination, and without the consent of the other singers. As a testimonial of gratitude to his patron, as well as to announce his new office to the public, Palestrina wrote a set of madrigals for four voices, which he intended to dedicate to Pope Julius, but was prevented by the death of that pontiff, which happened on the 23rd March, 1555. He then proposed inscribing them to his successor, Marcellus II., but death again intervened, the new pope enjoying his dignity only twenty-three days; and these madrigals were at last ushered into the world without claiming any other protection than that of the public. Their success was great; the words, as usual with the poetry of that period, were somewhat free; in the music, the author, quitting the old style, adopted one quite new, and at that time entirely his own, not copied from any predecessor, nor shared with any contemporary; clear, expressive, and full of graceful elegance.

It was not long that Palestrina enjoyed the situation in which the commands of Pope Julius had placed him. One of the first acts of Cardinal Caraffa, who ascended the papal throne in the same year, by the title of Paul IV., was to attempt a general reform of the court and clergy of Rome. Celibacy, it is well known, is considered an indispensable requisite for the holding any ecclesiastical situation in the papal church, though, in the case of singers, it would appear to have been occasionally overlooked, inasmuch as three of the chaplain singers of the Apostolic Chapel, Barré, Ferrabosco, and Palestrina, were married men. This coming to the ears of the pontiff, he forthwith issued a decree, stigmatising the admission of three married men amongst the singers of the college, as a subject of blame and scandal to the church, commanding their immediate dismission, and denouncing the penalty of excommunication on any one who should in future appoint a married man to any similar place. A pension of six crowns per month was assigned to the dismissed parties. Palestrina was overwhelmed by this unexpected misfortune,

and a serious illness was the consequence. To the honour of his colleagues it deserves to be recorded, that, however unwilling they had originally been to receive him amongst them, they forgat, in his sickness and adversity, all former heart-burnings, and soon appeared to sympathise with or admire him more than they. At this moment, the place of Maestro di Capella in the Church of St. John in the Lateran was offered to him; but a difficulty arose from the circumstance, that pensioned singers of the Pontifical Chapel were not allowed to accept any other situation unless upon the condition of giving up their pensions. Under the peculiar circumstances of the case, however, the chapter dispensed with this rule in favour of Palestrina and Ferrabosco, the pope confirmed the dispensation, and they were allowed both to retain their pensions and accept the situations of Maestri, the one at St. John Lateran and the other at St. Lorenzo in Damaso.

Palestrina was installed in his new situation on the 1st October, 1555, two months after his expulsion from the Pontifical Chapel, and continued in it until the 1st March, 1561, when he exchanged it for a more lucrative one at Santa Maria Maggiore, which he held till the 31st March, 1571; when, on the death of Animuccia, he was recalled to his old post in the Vatican. While he remained attached to the Church of St. John, Palestrina published nothing; nevertheless some of his madrigals got abroad into the world, and were printed by others. One of his will be found amongst those of Alessandro; Storgio and Vincenzo Galileo (father of the great Galileo) printed five in the year 1568. Galileo characterises Palestrina as *quel grande imitatore di natura*, the great imitator of nature.

During the time that he presided in the Church of St. John, Palestrina composed several works, the words of which were taken from the Lamentations of Jeremiah; several Magnificats; and, above all, those immortal *Improprie*, which placed, and still retain him, in the very highest rank of composers, for depth of science and perfect adaptation of music to the sense of the words to which it is adapted. Nothing can be more grand, more touching, or more profoundly religious than these admirable productions. It is impossible to hear them, as executed in the Sistine Chapel, without feeling the mind and soul subdued by emotions of tenderness and awe.

In 1560 Palestrina gave the *Improprie*, which he had composed for the Church of St. John Lateran, to the Pontifical Chapel; and in the following year presented to the same choir two motets and a mass composed on the gamut, which were tried and unanimously received. Encouraged by this success, he published, after an interval of several years, during which he had committed nothing to the press, a collection of motets, adapted to the several festivals of the year and for the communion of saints. Several of these are remarkable compositions, and add much to the reputation of their writer. In the mean time, the Council of Trent had, amongst other things, taken the state of ecclesiastical music into consideration, and decreed many reforms therein, to carry which into effect, Pope Pius IV. appointed the Cardinals Vitelluzzi and Borromeo, who called to their assistance a committee of eight taken from the college of chaplain singers. Upon three points the cardinals and their coadjutors at once agreed: first, that in future no masses or motets should be sung, in which different words were confounded together; secondly, that the writing masses upon the airs and subjects of profane songs should be expressly forbidden; and, thirdly, that all words, though on sacred subjects, written by private individuals, should be inadmissible into the church service,

which should sanction in future only the text of scripture. A fourth point became the subject of much dispute. Was it possible that, in florid counterpoint, the words sung should be still clearly intelligible to the hearer? The cardinals were desirous they should be rendered so; the singers contended it was impossible, on account of the fugues and imitations which formed the principal characteristic of music, and without which indeed, according to them, music itself would be no longer music. The cardinals cited the *Te Deum* of Costanzo Festa, and the *Improperij* and *mass* on the *ganut* of Palestrina. The singers replied, that these were only short compositions, but that in longer pieces it would be impracticable to preserve the same clearness in setting the words. It was at length decided, that Palestrina should be employed to write a mass on the plan proposed by the cardinals; that if he succeeded, no further innovation should take place; if, on the contrary, he failed or departed from the plan laid down, subsequent resolutions must be taken.

It was now that Palestrina, full of enthusiasm and inspiration, wrote three masses for six voices: the first composed on the third and fourth modes, and the two others on the seventh and eighth. They were performed in the palace of Cardinal Vitellozzi; the first and second were admired; but the third was considered a very prodigy of human art, and the performers themselves could not avoid expressing, even during the performance, their admiration at this triumph of genius. It was immediately determined, that no change should take place in what concerned the music of the church, except that in future only compositions worthy of the sacred place, and of which the three new masses of Palestrina formed admirable examples, should be sung. The pope, having heard the third mass on the 19th June, 1565, rewarded its author with the place of composer to the Apostolic Chapel, a place created for Palestrina, and in which he had only one successor, Felice Anerio.

The reputation of Palestrina now extended daily; Cardinal Paereo announced to him, that Philip II. of Spain would receive with pleasure the dedication of any new work he might publish, and particularly of that mass which had saved church music from prohibition. In consequence of this intimation, he published a collection of six masses, three for four voices, two for five voices, and one for six, to which last he gave the title of *Missa Papæ Marcelli*; no doubt on account of the death of that pontiff having prevented his dedicating to him, as he had intended, the collection of madrigals before-mentioned.

It was about this period of time that Palestrina attached himself to the Cardinal Hypolito D'Este, to whom he dedicated a collection of motets for five, six, and seven voices. In gratitude for the reception which Philip II. had given to his second book of masses, he also, in 1570, dedicated to the same sovereign his third book of masses, containing eight; four for four voices, two for five, and two for six. With the exception of two of these, it would appear, from internal evidence, that they were not composed at the time they were published, but were early productions of his pen, written before he had corrected his style in conformity with the intentions of the Council of Trent.

On the death of Giovanni Animuccia, which occurred towards the end of March, 1571, Palestrina was offered his old post at St. Peter's, in the Vatican, which he accepted, although the acceptance diminished his income by nearly one-half. The situation in the Vatican was not the only one in which the death of Animuccia occasioned a vacancy; he had also been master of the music in the

congregation of the Oratory, founded by his friend and fellow-countryman, St. Philip of Neri, who, on the death of his original coadjutor, thought he could not better replace him than by naming Palestrina, of whom he was also friend and confessor, to succeed him. For the congregation of the Oratory, Palestrina composed several motets, psalms, and spiritual songs; but these labours did not so occupy his time as to prevent his also enriching the collection of the Apostolic chapel with two masses for five and six voices, constructed on the subjects of one of his own motets, '*Oh magnum mysterium*,' and on the Gregorian hymn '*Veni Creator Spiritus*.' He published also a new book of quartets, more remarkable than any of his preceding works; and, in 1575, a third book, which he dedicated to Alfonso II., Duke of Ferrara, in gratitude for the protection he had received from that prince's brother, the Cardinal Hypolito D'Este. The motets for five and six voices, contained in this volume, are remarkable only for the artificialities of construction in which they abound. Those for eight voices are worthy of being studied on all accounts.

Palestrina also undertook the direction of the school founded by Giovanni Maria Zanuzi, and brought up some private scholars. Soon afterwards he was charged by Pope Gregory XIII. with the task of revising the Roman Gradual and Antiphoner. In this labour he availed himself of the assistance of his pupil Giovanni Gindetti, but his life was not prolonged to complete it. His son having afterwards finished the work, and sold it as the genuine production of the father, the tribunal of the Santa Ruota annulled the contract, and the manuscript has remained in oblivion. About the year 1580, he was appointed master of the concerts to the Prior Giacomo Buoncompagni, nephew of the reigning Pope: during the remainder of his life, his compositions, published and unpublished, were numerous—too numerous indeed to admit of even their titles being included in this memoir. We cannot pass over, however, the dedication to Pope Pius VI. of his first book of the Lamentations, published in 1588, as it contains, in language equally simple and touching, a melancholy proof at once of the writer's devotion to his art, and that, far from the high and merited reputation of him who, dead, was designated '*THE PRINCE OF MUSICIANS*,' being a shield against the *res angusta domi* while living,—the admired of all Italy, the protected of popes, princes, and cardinals, the saviour of church music, was not a stranger to the apprehension of want, if even he were unvisited by its real presence. Thus runs the dedication:—

' Most Holy Father,

' Anxiety, from whatever cause it may arise, is an enemy to the study of the arts; more especially that anxiety which owes its origin to domestic embarrassment.
' With the certainty of a mere competency, (and he who wishes or asks for more is immoderate and avaricious,) a man may surmount all other difficulties; or, if he does not, he has only himself to blame: but it is only those taught by sad experience who can feel how hard is the task to work for a daily and uncertain pittance to support himself and such as are dependent on him; and how the continued looking forward to such hopeless labour incapacitates the mind for the study of science or the liberal arts. This has always been my lot, and never so much as at this moment. Yet, thanks to the Divine goodness, during the whole of a long life, which now approaches its termination, I have never suffered my musical studies to be interrupted. Many of my works

'are now ready for publication; but poverty arrests my hand; the expense is beyond my means. Large types are necessary, both for the notes and the words, in order to render them useful in the church.'

Palestrina survived this dedication nearly fourteen years, and it appears to have had some effect in ameliorating his pecuniary situation, for, on his death-bed, calling to him his only surviving son, after bestowing on him his blessing, he is said to have addressed him as follows:—'My son, I leave behind me a great many unpublished works, and, thanks to the Abbe de Baume, the Cardinal Aldobrandini, and the Grand Duke of Tuscany, I leave you also the means of printing them. I pray you to do that as quickly as possible for the glory of the Most High, and towards the celebration of his worship in the holy temples.' It was towards the end of January, 1594, that

Palestrina took to his bed, and after receiving the last rites of the church from the hands of St. Philip of Neri, he expired on the 2d of February following. His remains were interred in the church of the Vatican, and his funeral was attended not only by all the musicians of Rome, but by an infinite concourse of people, when the '*Libera me, Domine*,' composed by himself, was sung by the whole college, divided into three choirs, as is related in the register of the pontifical chapel, by Ippolito Gamboce, *puntatore*, who, at that time, had the care of the records. On his tomb was placed the following inscription:—

'JOANNES PETRI ALOYSIVS PRENESTINUS,
'MUSICÆ PRINCEPS.'

Palestrina had a noble, manly, and strongly marked countenance, somewhat resembling that of Michael Angelo.

A WORD ON THE FUGUE IN CHURCH MUSIC, BY C. J. LOBE.

[From the German.]

[The German musicians are making considerable progress in the study of the philosophy of the art, which, no doubt, is one of the causes of their decided superiority. The French, however, are beginning to follow their example, and the beneficial effect of inquiries which strengthen the intellect, cannot but operate favourably on the creative powers as well as the judgments of composers. The following essays on Fugue shew a spirit of investigation, a desire to improve, and at the same time an inclination to defend what time more than reason has established, which must be attended by the most advantageous results. We shall be rejoiced to find that the professors of our own country possess knowledge and mental vigour enough to enable them to enter the field of argument.]

From the manner in which church music has been treated in the works of the most celebrated masters for centuries past, it would appear, that considerable art has been deemed essential in its composition, namely, that art which is displayed in contrapuntal combinations, calculations, imitations, inversions, &c.; and the fugue has been thought particularly adapted to it, for there are few pieces of church music in which its presence is not amply perceptible.

Viewing the fugue with the eye of a musician, it is a source of great delight to me; but when I consider its object in church music, I cannot but look upon it as entirely out of its place. Let music elsewhere be as unlimited in its scope as it may, in the church it should absolutely tend to one grand object; it is there essentially a portion of divine worship. Its aim is not to create that feeling of delight and admiration, which, viewed as a work of art, it might give rise to, it should incite the assembled congregation to devotion, and divert their thoughts from worldly objects to sincere and humble adoration of the Supreme Being.

Now, the congregation, necessarily consisting of individuals of all classes, some totally ignorant of the art, it follows, that the musical expression of religious feeling should not be of such a nature as to require a certain degree of musical proficiency in the hearer to enable him to comprehend its meaning—for how few comparatively can boast of this proficiency!—but it ought to possess the power of effecting the object which it is intended to accomplish on all present; and this is only to be attained by the utmost simplicity in melody, form of treatment, instrumentation, &c.

That which is simple equally affects the connoisseur and the untutored mass, while an elaborate work of art can only be fully intelligible to the former. Taking this for

granted, it is difficult to conceive, why that peculiar species of music which evinces the highest cultivation, and is a perfect enigma to the greater part of the congregation, namely, the fugue, should be so often introduced in the church; for religion being intended, not for the cultivated alone, but for mankind generally, all means which it employs should partake of its universal object. In the church, moreover, the congregation does not assemble for the sake of the music, but the music is given for the sake of the congregation, and consequently should accommodate itself to their powers of comprehension.

SOME OBSERVATIONS UPON MR. LOBE'S 'WORD UPON THE FUGUE IN CHURCH MUSIC.' BY D. K. STEIN.
(From the German.)

THE author of the article entitled, 'A Word upon the Fugue in Church Music,' maintains its unfitness for that purpose, an opinion in which, for the following reasons, I cannot concur.

He sets out with the general principle that the art must entirely accommodate itself to the capabilities and understanding of the people, and with that view descend to the level of those capabilities, and display the utmost simplicity. In my opinion, however, music, as every other art, in its application to religious purposes, should not stoop to such degradation, but, on the contrary, rather exert an attractive and elevating influence on the public, and raise the mass of the people from the every-day circle of their thoughts, and render them susceptible of more elevated ideas and exalted devotional feelings. It is this object, indeed, which the art has at all times endeavoured to attain. It is thus that poetry, oratory, painting, and architecture, no less than music, in their application to sacred purposes, have ever taken a more elevated view of their object than such as the mass of the people were able to conceive or reach; for how many members of an ordinary Christian congregation can appreciate the scientific plan of a masterly discourse, the poetical beauties of a hymn, the architectural magnificence of the dome of a cathedral, or the admirable composition and colouring of an altar-piece by an eminent master? Just as few certainly as may boast of being able to penetrate the depths of a grand requiem or mass, and, more particularly, to judge of the construction of a fugue with the ear of an

artist. And this relative aim and influence of the art as regards the mass of the people—in so far even as it tends to the exaltation of religion—should henceforth continue to prevail as it has done hitherto. For if the art were to strive to render itself fully intelligible to the uncultivated multitude, and adapt itself entirely to their standard of cultivation and conception, it would be under the necessity of lowering itself greatly indeed, and of affecting not only the greatest simplicity, but frequently even commonplace vulgarity. In such case music would have to provide for stunning noises of trumpets and kettle-drums, by means of which, as experience teaches us, stout hearts are sooner worked into softness than by the most sublime compositions unaided by such vigorous means. Music and every art would then cease to maintain their rank and dignity in sacred worship, and to contribute so essentially to the furtherance of the object with which they are introduced, namely, that of exalting the mind above low or common feelings, and directing it to devotional edification and inspiration. But, it may be asked, is the influence of music lost upon the mass of the people by its being practised in the church in the way in which it has hitherto been usual, that is to say, by its greatly outstepping the powers of conception and of intelligibility possessed by the multitude? Just as little surely as the magnificence and awful impression of the starry vault of Heaven are lost to those who are ignorant of the relative magnitudes of individual stars, or are incapable of judging with astronomical knowledge their tracks and distances.

As in nature, so in art, there are two modes of contemplating and seizing that which is grand and sublime. The one, founded upon superior understanding and cultivation, considers and appreciates it with due feeling and reflection, applying with more or less precision a clear estimate of the means from the co-operation of which it results; and it is this mode more particularly which forms the province of the real artist and of those who are initiated in the mysteries of the art. The other mode, requiring less cultivation and no more than ordinary susceptibility, contemplates the grand and sublime almost exclusively by the aid of internal feeling, without acquiring a clear and precise idea of the objects it beholds, and with-

out penetrating them in all their bearings, or being able to account for the causes and origin of the impression. It is in this last manner that the art operates upon the great mass of the people, who certainly cannot comprehend all its intricacies and mysteries, but nevertheless receive through them impressions and sensations, clearer or more obscure, but, in general, sufficient to be effected conformably to the intentions of the artist.

All this is unquestionably applicable to the fugue, so long at least as it presents itself not as a mere dry artificial contrivance, but as a genuine work of art. Considered as an artificial contrivance, any one who has properly studied his simple and double counterpoint may be able to accomplish its manufacture without the higher inspirations of genius; and as such the fugue does not even delight the connoisseur, while it exhausts the patience of the mass; but, as a work of art, such as the genius of the great masters has introduced it in church compositions, it fails the less in its effect upon the susceptible, though uncultivated hearer, the more it is calculated in point of form to impress upon his mind any defined feeling, or great and important thought, and to rivet his whole attention to it. I remember to have experienced this, in a most lively manner, when a boy. I had then not the slightest knowledge of the construction of the fugue, but, whenever I heard 'The Heavens are telling,' or any similar composition, a feeling of reverence and devotion stole upon the mind of the untutored child; and, surely, what I then felt on hearing masterly fugues of this description might also be experienced by thousands, who are still children, in a musical point of view.

I am, therefore, of opinion, that the fugue—which may be truly said to have been born and brought up in the church—should not be severed from it, but that care should be taken that good Fugues only be admitted in divine worship—that is to say, such as are capable of effecting, by appropriate subjects and their genial development, a striking impression upon any hearer not entirely devoid of susceptibility. Fugues in which the art merely labours to spin out common unmeaning phrases—to thrash chaff as it were—should not only be banished from the church, but also from the concert-room.

RETROSPECT OF MUSICAL LITERATURE.

No. II.

IN 1752 appeared 'AN ESSAY ON MUSICAL EXPRESSION, BY CHARLES AVISON, ORGANIST IN NEWCASTLE;' a small volume in octavo, which immediately attracted the notice not only of the dilettanti, but of general readers; for, being written in an easy and rather elegant style, avoiding as much as possible all terms purely technical, and treating the subject in a manner that rendered it interesting to the philosophical inquirer into the rationale of composition, it filled up, for a time at least, a chasm in literature, and not only laid down rules for the guidance of the composer—that is to say, the composer capable of thinking—but furnished the lover of music with some means of reasoning on an art that afforded him a pleasure for which he had till then been unable to account on anything like fixed principles.

To Avison belongs the credit of being the first English musician who wrote philosophically on his art: had he

lived in the present day, he might, perhaps, have explored it a little more deeply, but he probably proceeded as far as he thought the public would, at the period when he published, be likely to go with him, and undoubtedly succeeded in shewing that music, when properly studied and thoroughly understood, is a far more intellectual pursuit, and may be rendered much more influential on society, than is supposed by those who think that hunting a hare, chasing a butterfly, hooking a gudgeon, and watching a horse-race, are rational occupations for persons of education and leisure. It is not to be denied that many people, even in the present day, place music on a level with dancing,—believing that its only object is to please the ear, and concluding that to gratify for the moment, by agreeableness of melody, is the boundary of its power.

Avison visited Italy in his early days, and afterwards studied in London under Geminiani, for whose compositions his predilection is very apparent, both in his writings and in his *Orchestral Concertos*. Of the latter he

published five sets, containing no less than forty-four in number, some few of which were not only fashionable, but popular, in their day, and are still occasionally performed at the Concert of Ancient Music. In his Essay he was assisted by the advice of the celebrated John Brown, D.D., author of 'The Inestimable Estimate,' as his great work is designated by Cowper, and who was also an admirable musical critic.

The work to which we now draw the attention of our readers, is divided into eight sections:—

1. On the Force and Effects of Music.
2. On the Analogies between Music and Painting.
3. On the too close attachment to Air, and neglect of Harmony.
4. On the too close attachment to Harmony, and neglect of Air.
5. On Musical Expression, so far as it relates to the Composer.
6. On Musical Expression, as it relates to the Performer.
7. On the expressive performance of Music in general.
8. Of the expressive performance of Music in parts.

This essay was, in 1753, attacked by Dr. William Hayes*, in a pamphlet of considerable length, entitled, '*Remarks on Mr. Avison's Essay on Musical Expression.*' The learned professor entered the field in defence 'of several great masters, both ancient and modern,' with a view to rescue them 'from the misrepresentations of the above author, and to assert and vindicate their real merit.' The fact is, that Avison was somewhat prejudiced in favour of the Italian school, and spoke in a disrespectful manner of not only English but even German composers. Dr. Hayes, however, did not advance to the charge in the best temper, or conduct the attack in the best taste, for he directed his force more against Avison's compositions, which had nothing to do with the question, than his opinions, which alone he should have combated. Nevertheless his '*Remarks*' display much musical reading and considerable acuteness, but mixed up with an acrimony that the subject ought not to have provoked, and which formed no part of Dr. Hayes's general character.

Avison did not shrink from the contest; he immediately answered his assailant, in '*A Reply to the Author of Remarks*,' &c., in which he successfully vindicates his compositions from some of the charges brought against them, charges, in truth, of a very hypercritical nature, exhibiting little of candid inquiry and much of personal hostility; but, in his reply, the author leaves unanswered two or three points that rather made against him, and treats most of his antagonist's remarks in a satirical instead of an argumentative manner.

We shall here review the fifth section of the fifth essay, the principles which it inculcates being no less applicable to modern music than to that of earlier date. To this we add a few explanatory notes, distinguishing them from the author's by the word *Editor*.

* ON MUSICAL EXPRESSION AS IT RELATES TO THE COMPOSER.

'Expression arises from a combination of *Air* and *Harmony*, and is no other than a strong and proper application of them to the intended subject.

'From this definition it will plainly appear, that air and harmony are never to be deserted for the sake of expres-

sion; because expression is founded on them. And if we should attempt anything in defiance of these, it would cease to be musical expression. Still less can the horrid dissonance of cat-calls deserve this appellation, though the expression or imitation be ever so strong and natural.

'And, as dissonance and shocking sounds cannot be called musical expression, so neither, do I think, can mere imitation of several other things be entitled to this name, which, however, among the generality of mankind, hath often obtained it. Thus the gradual rising or falling of the notes, in a long succession, is often used to denote ascent or descent; broken intervals, to denote an interrupted motion; a number of quick divisions, to describe swiftness or flying; sounds resembling laughter, to describe laughter; with a number of other contrivances of a parallel kind, which it is needless here to mention. Now all these I should choose to style imitation, rather than expression; because it seems to me, that their tendency is rather to fix the hearer's attention on the similitude between the sounds and the things which they describe, and thereby to excite a reflex act of the understanding, than to affect the heart and raise the passions of the soul.

'Here then we see a defect or impropriety, similar to those which have been above observed to arise from a too particular attachment either to the modulation or harmony. For as, in the first case, the master often attaches himself so strongly to the beauty of air or modulation, as to neglect the harmony; and in the second case, pursues his harmony or fugues, so as to destroy the beauty of modulation; so in this third case, for the sake of a forced, and (if I may so speak) an unmeaning imitation, he neglects both air and harmony, on which alone true musical expression can be founded.

'This distinction seems more worthy our notice at present, because some very eminent composers have attached themselves chiefly to the method here mentioned; and seem to think they have exhausted all the depths of expression, by a dexterous imitation of the meaning of a few particular words, that occur in the hymns or songs which they set to music. Thus, were one of these gentlemen to express the following words of Milton,—

— Their songs
Divide the night, and lift our thoughts to heav'n;

it is highly probable, that upon the word *divide* he would run a *division* of half a dozen bars; and on the subsequent part of the sentence, he would not think he had done the poet justice, or *risen* to that *height* of sublimity which he ought to express, till he had climbed up to the very top of his instrument, or at least as far as a human voice could follow him. And this would pass with a great part of mankind for musical expression; instead of that noble mixture of solemn airs and various harmony, which indeed elevates our thoughts, and gives that exquisite pleasure, which none but true lovers of harmony can feel.

'Were it necessary, I might easily prove, upon general principles, that what I now advance concerning musical imitation is strictly just; both because music as an imitative art has very confined powers, and because, when it is an ally to poetry (which it ought always to be when it exerts its mimetic faculty), it obtains its end by raising correspondent affections in the soul with those which ought to result from the genius of the poem. But this has been already shewn, by a judicious writer*, with that precision

* Professor of music in the University of Oxford, and author of several pieces of beautiful vocal music. He was father to the *fat* Dr. Hayes, and is often confounded with him.

* Vide three treatises of James Harris, Esq., the second concerning poetry, painting, and music.

and accuracy which distinguishes his writings. To his excellent treatise I shall therefore refer my reader, and content myself, in this place, with adding two or three practical observations by way of corollary to his theory.

1st. As music passing to the mind through the organ of the ear, can imitate only by sounds and motions, it seems reasonable, that when sounds only are the objects of imitation, the composer ought to throw the mimetic part entirely amongst the accompanying instruments; because it is probable, that the imitation will be too powerful in the voice, which ought to be engaged in expression alone; or, in other words, in raising correspondent affections with the part. Indeed, in some cases, expression will coincide with imitation, and may then be admitted universally: as in such chromatic strains as are mimetic of the grief and anguish of the human voice. But to the imitation of sounds in the natural or inanimate world, this, I believe, may be applied as a general rule.

2dly. When music imitates motions, the rhythm and cast of the air will generally require that both the vocal and instrumental parts coincide in their imitation. But then be it observed, that the composer ought always to be more cautious and reserved when he applies this faculty of music to motion, than when he applies it to sound: and the reason is obvious; the intervals in music are not so strictly similar to animate or inanimate motions, as its tones are to animate or inanimate sounds. Notes ascending or descending by large intervals, are not so like the stalking of a giant, as a flow of even notes are to the

* Vide page 57 in the above treatise.

† I cannot bring a finer illustration of any meaning, than from the old song in *Acis and Galatea*—

Hush ye pretty warbling quire;
Your thrilling strains
Awake my pains,
And kindle soft desire, &c.

Here the great composer has very judiciously employed the vocal part in the nobler office of expressing, with pathos, the plaintive turn of the words, while the symphony and accompaniment very cheerfully imitate the singing of the warbling quire. But had Mr. Handel admitted this imitation of sound into the vocal part, and made it imitate the thrilling strains of the birds by warbling divisions, it is manifest the expression would have been much injured, whereas, according to his management of it, the imitation greatly assists the expression.

‡ As, to take Mr. Harris's own example, the chorus of Baal's Priests in *Deborah*,—"Doleful tidings, how ye wound!"

§ Such as the noise of animals, the roar of thunder, ocean, &c. The murmuring of streams.

|| Mr. Harris has himself quoted a passage in *Acis and Galatea*, "See what ample strides he takes," as imitative of the walk of Polyphemus; but, I apprehend, the majesty of that air rather affected him by an association of ideas than any great similarity in the imitation. An association of this kind seems to have struck the author of the *Parallèle des Italiens et des Français en ce qui regarde la musique*:—"Pour la conformité" (says he) "de l'air, avec les sens des paroles, je n'ay jamais rien entendu, en matière de symphonies, de comparable à celle qui fut exécutée à Rome, à l'Oratoire de S. Jérôme de la charité, le jour de la Saint Martin de l'année 1697, sur ces deux mots, mille sauto, mille flèches: c'étoit un air dont les notes étoient pointées à la manière des gigue; le caractère de cet air imprimoit si vivement dans l'âme l'idée de flèche: et la force de cette idée seduisoit tellement l'imagination, que chaque violon paroissoit être un arc; et tous les archets, auant de flèches décochées, dont les pointes sembloient darder la symphonie de toutes parts; on ne sauroit entendre rien de plus ingénieux et de plus heureusement exprimé."

We may learn from this how far musical imitation, simply considered, may amuse the fancy of many who are less susceptible of the more delicate and refined beauties of expression. The particular felicity of the Frenchman, in the musical performance here described, seems to have depended on this similitude, viz.—that every violin appeared as a bow, and all the bows like so many arrows shot off, the points of which seemed to dart the symphony through all its parts. Perhaps so far as imitation was necessary, his observation might be just. But were this an argument, that the business of imitation was

murmuring of a stream*; and little jiggish slurs are less like the nod of Alexander†, than certain shakes and trills are to the voice of the nightingale‡.

3dly. As music can only imitate motions and sounds, and the motions only imperfectly, it will follow, that musical imitation ought never to be employed in representing objects, of which motion or sound are not the principal constituents. Thus, to light or lightning we annex the property of celerity of motion; yet it will not follow from thence, that an extremely swift progression of notes will raise the idea of either one or the other; because, as we said, the imitation must be in these cases very partial. Again, it is one property of frost to make persons shake and tremble; yet, a tremulous movement of semitones will never give the true idea of frost, though perhaps they may of a trembling person.

4thly. As the aim of music is to affect the passions in a pleasing manner, and as it uses melody and harmony to obtain that end, its imitation must never be employed on ungraceful motions or disagreeable sounds; because, in the one case, it must injure the melody of the air, and, in the other, the harmony of the accompaniment; and, in both cases, must lose its intent of affecting the passions pleasantly.

5thly. As imitation is only so far of use in music, as when it aids the expression—as it is only analogous to

superior to every other in musical composition, it would reduce the noblest species of it still lower than the extravaganzas of the instrumental performances which we have noted in the chapter on modulation.

* Here let me charm with pleasure the air which Mr. Handel has adapted to these charming words of Milton—

Hide me from day's garish eye,
While the bee, with honied thigh,
At her flow'ry work does sing,
And the waters murmuring
With their concert as they keep,
Entice the dewy-feather'd Sleep,
And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eyelids laid.
Then, as I wake, sweet music breathe
Above, about, and underneath;
Sent by some spirit, to mortals good,
Or th' unseen genius of the wood.

Here the air and the symphony delightfully imitate the humming of the bees, the murmuring of the waters, and express the ideas of quiet and slumber; but what, above all, demands this eulogium, is the master-stroke of accompanying the voice with trebles and tenors only till he comes to these words,

Then, as I wake, sweet music breathe,
where the bass begins with an effect that can be felt only, and not expressed.

I have chosen to give all my illustrations on this matter from the works of Mr. Handel, because no one has exercised this talent more universally, and because these instances must also be most universally understood.

‡ With ravish'd ears
The monarch hears,
Assumes the god,
Affects to nod,
And seems to shake the spheres.

In which air I am sorry to observe, that the affectation of imitating this nod has reduced the music as much below the dignity of the words as Alexander's nod was beneath that of Homer's Jupiter.

† Vide II Penseroso.—

Sweet bird, that shuns the noise of folly,
Most musical, most melancholy.

§ What shall we say to excuse this same great composer who, in his *Oratorio of Joshua*, condescended to amuse the vulgar part of his audience by letting them hear the sun stand still?

poetic imitation when poetry imitates through mere natural means*, so it should only be employed in the same manner. To make the sound echo to the sense in descriptive lyric, and, perhaps, in the cooler parts of epic poetry, is often a great beauty; but should the tragic poet labour at showing this art in his most distressful speeches, I suppose he would rather flatten than inspirit his drama: in like manner, the musical composer who catches at every particular epithet or metaphor that the part affords him, to shew his imitative power, will never fail to hurt the true aim of his composition, and will always prove the more deficient in proportion as his author is more pathetic or sublime.

* What then is the composer, who would aim at true musical expression, to perform? I answer, he is to blend such a happy mixture of air and harmony, as will affect us most strongly with the passions or affections which the poet intends to raise; and that, on this account, he is not principally to dwell on particular words, in the way of imitation, but to comprehend the poet's general drift or intention, and on this to form his airs and harmony, either by imitation (so far as imitation may be proper to this end) or by any other means. But this I must still add, that if he attempts to raise the passions by imitation, it must be such a temperate and chastised imitation, as rather brings the object before the hearer than such a one as induces him to form a comparison between the object and the sound; for, in this last case, his attention will be turned entirely on the composer's art, which must effectually check the passion. The power of music is, in this respect, parallel to the power of eloquence: if it works at all, it must work in a secret and unsuspecting manner. In either case, a pompous display of art will destroy its own intentions; on which account, one of the best general rules, perhaps, that can be given for musical expression, is that which gives rise to the pathetic in every other art,—an unaffected strain of nature and simplicity.

* There is no doubt but many rules may be deduced, both from the compositions of the best masters, and from experience in observing the effects which various sounds have upon the imagination and affections. And I don't know, whether the same propriety, in regard to the part of expression in poetry, may not as well be applied to musical expression; since there are discordant and harmonious inflections of musical sounds when united, and various modes or keys (besides the various instruments themselves), which, like particular words or sentences in writing, are very expressive of the different passions, which are so powerfully excited by the numbers of poetry.

Thus, the *sharp or flat key*; slow or lively movements, the *staccato*, the *sostenuto* or smooth-drawn bow, the striking *diens*, all the variety of intervals from a semitone to a tenth, &c.; the various mixtures of harmonies, the preparation of discords, and their resolution into concords, the sweet succession of melodies; and several other circumstances besides these, do all tend to give that variety of expression which elevates the soul to joy or courage, melts it into tenderness or pity, fixes it in a rational serenity, or raises it to the raptures of devotion.

* When we consider the fullness of harmony and variety of air which may be included in the art of composing fugues, we may pronounce this species of composition, of

* Harris's Treatise, p. 70.

* To give but one instance,—how many composers hath the single epithet, "warbling," mislead from the true road of expression, like an ignis fatuus, and bewildered them in a pun!

† Major or minor, Avison should have said.—Editor.

all others, the most noble and diffusive; and which, like history-painting, does not only contain the chief excellencies of all the other species, but is likewise capable of admitting many other beauties of a superior nature. But here, in the term *fugue*, I do not include alone those confined compositions which proceed by regular answers, according to the stated laws of modulation, but chiefly such as admit of a variety of subjects, particularly for voices and instruments united; and which, with their imitations, reverses, and other relative passages, are conducted throughout the whole in subordination to their principal; and, as the lesser beauties or decorations in poetry are subservient to the fable of a tragedy, or heroic poem, so are these different, though kindred airs, in the same movement, in like manner subservient to some one principal design, and productive of all the grandeur, beauty, and propriety that can be expected from the most extensive plan in the whole range of musical composition.

* By a diversity of harmonies, the chain and progression of melodies are also finely supported; and thence a greater variety of expression will be found in the construction of full music. In this case, the composer hath the advantage of throwing his tender and delicate passages into the solo, or those of a bolder expression into the chorus; and as there are oftentimes a kind of neutral airs, if I may so call them, which, by the performer's art, may be made expressive of very different passions,—or, as the same words, by a change in their accent, convey a different sense,—so this musical expression may be varied in such a manner that the same passage which has been heard alone, if repeated, may also be formed into chorus, and, *et contra*, the chorus into solo. In like manner may be disposed the forte and piano.

* We may also here remark, that in ranging different movements in the same concerto, or in other suites* of different airs, the confined order of keeping, in the sequel of these, to one or two keys, at most, produces but an irksome monotony of sounds; for it is not sufficient that different movements are of different species, their changes should also appear, as well in their keys as in their air; and the composer of taste will show his art in the arrangement of these different pieces as well as in his variety of modulation, or other contrivances, in the same piece.

* And, as discords, when judiciously managed, give their succeeding concords a yet more pleasing harmony, in like manner some happy contrivance in changing the key of separate movements, whether from flat to sharp, or *vice versa*, will still, in a higher degree, afford relief and pleasure to the hearer; many alterations of this kind may surely be effected without the least disagreeable surprise, since we are not always delighted when the modulation follows, as we naturally expect it, nor always shocked when that expectation is disappointed.

* Thus, by contrivances of this nature, we are charmed with an agreeable variety, and which, perhaps, equally to the most striking air, commands the admiration of many lovers of music, who yet can no otherwise account for the preference they may give to a fine composition, than purely from the pleasure it affords them. In fine, it is this masterly taste and method of ranging, in beautiful order, the distinguished parts of a composition; which gives the highest delight to those who can enter into the real merits of this art,—a circumstance the musical student would do well to consider before he engages in any trial of his talent

* The movements of a sonata or lesson were formerly termed collectively a *suite*.—Editor.

that way. But, as example is of much greater force than any rule or precept whatever, I would recommend to him a constant perusal of the best compositions in score, where he will find all the information he can desire on this head.

'After all that has been, or can be said, the energy and grace of musical expression is of too delicate a nature to be fixed by words,—it is a matter of taste rather than of reasoning, and is, therefore, much better understood by example than by precept. It is in the works of the great masters, that we must look for the rules and full union of air, harmony, and expression. Would modern composers condescend to repair to these fountains of knowledge, the public ear would neither be offended nor misled by those shallow and unconnected compositions which have of late so much abounded, especially those insipid efforts that are daily made to set to music that flood of nonsense which is

let in upon us since the commencement of our summer entertainments, and which, in the manner they are conducted, cannot possibly prove of any advantage to music*. Trifling essays in poetry must depress, instead of raising, the genius of the composer, who vainly attempts, instead of giving aid to sense (music's noble prerogative), to harmonize nonsense and make dullness pleasing.

'Thus, it fares with music as it fares with her sister poetry, for it must be owned, that the compositions last mentioned are generally upon a level with the words they are set to; their fate, too, is generally the same,—these insect productions seldom outliving the season that gives them birth.

[To be continued.]

* This alludes to the music at Vauxhall.—Editor.

STATE OF MUSIC AT LEEDS.

To the EDITOR of the HARMONICON.

Sir, Leeds, 22d March, 1832.

I beg leave to send you a proof-sheet of a reply to an article which appeared in your highly-useful and popular work for the present month.

My reason for replying to it in the first instance, through the medium of a Leeds periodical, instead of forwarding it to you at once, was to remove, without delay, the unfavourable impression which that article was calculated to produce, and which could not have been effected in your work before next month; whereas the journal wherein it appears will be published on Saturday, 24th inst.

As the unjust attack will, by means of the *Harmonicon*, be circulated in every part of this kingdom, I desire permission to offer my reply to it, founded on indisputable fact and common sense, leaving it to your own discretion to insert it either as a whole, or in a condensed form, in your work, or to take no notice of it; though I respectfully beg to hint that as your pages have ever been characterized by impartiality, you can hardly consistently refuse to allot a small space to a refutation of the calumny which has been propagated, unconsciously by you, through the medium of your periodical. I remain, Sir,

Your most obedient servant,

(From the Yorkshire Miscellany.)

Sir,—Permit me through the medium of your pleasing and instructive periodical, to expose the inaccuracy and inconsistency put forth in an article, inserted in the *Harmonicon* for the present month, under the title of "Music at Leeds," by "An Amateur."

'An intimate acquaintance with the motive which prompted the "Amateur" to concoct his precious morceau, induces me to offer a few brief remarks on his uncounted and unmerited attack upon the general, as well as the musical taste of this town.

'The "Amateur" sets out with an assertion, which every one, at all acquainted with Leeds, will readily acknowledge to be incorrect. He says, "in Leeds, as in most English provincial towns, matters of taste mingle very sparingly with the pursuits of its inhabitants, but if we have any commune with the muses, it is through the medium of APRIL, 1832.

'sweet sounds.' I don't mean to say this amounts to a successful wooing of the celestial maids, but a sort of shy, intermittent coquetting, when chance, speculation, or the cravings of some public charity, bring to us some errand son or daughter of the muses."

'To the above elegant piece of criticism, I can only reply, (counting, however, at the same time, a free and unreserved contradiction from any one, who can prove me to be incorrect,) that not only music, but painting, literature, and the fine arts in general meet with as much encouragement in Leeds, as in any town in the United Kingdom. If the correspondent of the *Harmonicon* had stated, that the principal object, which actuated the minds of the Leeds people, was to acquire, through their unremitting industry, perseverance, and attention to the more important concerns of life, the means of placing themselves and their families in the generally affluent or comfortable sphere in which they move—and that their thoughts were not entirely engrossed by pleasurable pursuits, or mere matters of taste, but that they dedicated some part of their hours of relaxation, and successfully too, to the encouragement of the liberal arts, yet, more particularly, to the science of music, he would have been nearer the truth. Of this he may rest assured that the Leeds people possess as much, if not more, real and unaffected taste than, perhaps, those who are so prodigal of their criticism.

'He then proceeds to depreciate in no very measured terms, the Leeds Amateur Musical Society, which he states, in a lachrymose and ludicrous attempt to express himself pathetically, was formed "in the fatal winter of 1827-8, that ominous year of dire portent to music, when some amateurs, perhaps from an overweening vanity, and desirous to exhibit their limited powers of pleasing, formed a society, for the practice of vocal and instrumental music by amateurs."

'It will no doubt "amuse your readers" (to use the same words with which the "Amateur" prefaces his article in the *Harmonicon*.) to learn that this gentleman has been, for the last two, if not three seasons, and is, even at the present period, a member of this society, and that during the last season, he was one of the vocal performers at their concerts! It would, perhaps, appear uncounted to infer that it was from "an overweening vanity and desire to ex-

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hibit his limited powers of pleasing," that he contributed his services to the Amateur Society, and it would appear, probably, as equally "severe a judgment" to suppose that this gentleman entertains too high an opinion of his musical taste to appreciate the efforts of any performer of a lower grade than a Brahms, a Paganini, or a Hummel! If this, however, really be the case, (and there is abundant reason to suppose it is,) it would be commendable in him, for the sake of *consistency* alone, to at least abstain from vilifying the character of a society which he himself supports "by his presence and his purse." The principal motive, however, which actuates this gentleman in putting forth his critique is to bring into contempt and accomplish the total annihilation of an institution, consisting of upwards of a hundred and fifty members, belonging chiefly to families of the highest respectability in the town and its vicinity, the great majority of the performers amongst whom are not merely *Amateurs*, but *professional* individuals of acknowledged superior talent, purely because they do not possess so refined a taste or execution as he imagines his practised and all-perfect ear has a right to expect from them!

"The correspondent of the *Harmonicon* then laments that owing to the "subscribers to this society increasing so rapidly, the winter professional concerts are wholly superseded by it." If the "Amateur" will re-peruse his observation, he will discover that he has (unintentionally no doubt) paid the society the highest compliment he could have imagined, inasmuch as that the foregoing remark amounts to neither more nor less than a tacit, though indirect, acknowledgment that the Leeds Amateur Society has already been the means of bringing forward and encouraging local talent of such a quality as to obviate the necessity of calling in foreign aid. But—we crave pardon—we forgot that the "Amateur" ascribes this not to any *merit* due to the society, but to the bad taste of "those who affect to be the 'salt' of Leeds, yet, who support, by their presence and their purse, a society, which disgusts those who approve better things."—As this gentleman, although he no longer officiates as a performer, is still a subscribing member of this society, we presume that he ranks himself among the "salt" of Leeds, and we therefore give him credit for a specimen of candour, which we do not see every day, viz.,—a severe criticism of his own actions!

"A society of this nature ought, (to speak seriously,) instead of being stigmatized "as injurious," rather to be encouraged, (if even their efforts really were of a mediocre quality, which is however strictly inaccurate,) as being an institution of a laudable and highly beneficial tendency, inasmuch as it has already promoted a desire for emulation in a delightful and rational science, which cannot fail to purify the mind, and prepare it to receive good and praiseworthy impressions, besides being the means of affording gratification to, and reaping the endearing smiles and approbation of, that amiable portion of society, in whom all our hopes of unalloyed happiness and comfort are centered!

"There are well-founded reasons for supposing that the "Amateur" has taken umbrage at some of the members of the Leeds Musical Society; but he should bear in mind that amongst so numerous a body, he must expect to meet

with individuals of opposite and conflicting opinions: yet, the trivial dissensions which may have taken place between them and himself can by no means warrant him in making a public and unfounded exposure of faults which do not exist, much less in condemning, as "worthless," a society which is decidedly of an opposite nature.

"This gentleman, by way of corroborating his miserably poor opinion of the taste of the Leeds people, says, that "Paganini has been here, and gave two concerts. He was appreciated by perhaps fifty persons in the Saloon, and by the orchestra; to the rest, his divine playing was 'caviare.' The second night he had not 100L. in the room." We beg leave to remind this gentleman, as he is very well aware, that it was not *Paganini* who gave those concerts, but a musical establishment (Sykes and Son's) in this town, who, relying upon their more *correct* opinion of the taste of the Leeds people, engaged that celebrated violinist, upon their own risk and at a serious expense. The result of the speculation amply remunerated them, besides enabling them to present, out of the receipts of the two nights' concerts, a liberal donation to the Fund for the Relief of the Poor. His assertion, that "Paganini's divine playing was appreciated by perhaps fifty persons in the saloon and the orchestra," is not only so palpably incorrect, but so direct an insult to the good sense and taste of the inhabitants of this town, that we can merely express our astonishment that he should have suffered himself to have committed it to paper. Had he said that Paganini was most *enthusiastically* received by *every* one present, without one single exception, he would have been correct. The second concert, although not so brilliantly attended as the first (which must be attributed solely to the circumstance of both the concerts taking place upon consecutive nights), attracted a numerous and elegant audience, whose warm and universal plaudits gave ample testimony to the high gratification they experienced.

"In conclusion, I can only add, that, if the "Amateur" be really a man of so refined a taste as his critique in the *Harmonicon* would lead one to suppose, he is to be commiserated for languishing out his existence in so uncultivated and unclassical a town as he insinuates Leeds to be. Probably, however, a feeling of pity induces him to continue his sojourn amongst us, with a view of "deigning to instruct us in the fine arts;" and as he informs us that, "although the schoolmaster may have been abroad, he has not visited Leeds," we naturally infer, that he means to supply that deficiency *himself*. Our townsmen, and our fair townswomen too, will, no doubt, entertain a becoming sense of gratitude for his benevolent intentions; but, as we fear that "our musical degeneracy" (as he is pleased to term it) is too deeply rooted in us to allow of our reaping any benefit from his sapient admonitions, we would respectfully suggest to him the inutility of his making any further attempts to "filter and purify the musical affections of this town."

"Apologising for having so long trespassed upon your attention, I remain, Mr. Editor, your most obedient servant,

'AN IMPARTIAL OBSERVER.'

'Leeds, 19th March, 1832.'

REVIEW OF NEW MUSIC.

PIANO-FORTE.

1. RONDEAU BRILLANT, sur l'Orgie de Caraffa, composé par FRANÇOIS HUNTEN. - Op. 49. (Goulding and D'Almaine, *Soho-square*.)

2. RONDEAU MILITAIRE, ditto, ditto.

3. CAVATINA, 'Come innocente Giovane,' in the opera of Anna Bolena, arranged with variations, by WILLIAM HUNTEN. Op. 22. (Mori and Lavenue, *New Bond-street*.)

WE know nothing of Caraffa's opera, *L'Orgie*, therefore conclude that it has no very penetrating qualities, or we should have met with it somewhere. The air of No. 1 is entirely without character, and seems made up of shreds and patches, without unity or design. M. Hunten has made nothing out of it, for which he is not blameable; though he should have chosen a better subject. His introduction is the best part of the piece.

No. 2 is an intelligible melody, rhythmical, and connected. It is lively, rather brilliant, but far from difficult, which, added to the popular style of the composition, will, we have no doubt, give considerable circulation to it. The introductory movement to the preceding is the best portion of it; that to the present the least so: it is made up of Rossini's most hacknied passages.

The air of No. 3 is one of the simplest and best in a bad opera. It would be creditable to Signor Donizetti were it original, but he is indebted for it to the popular melody, 'The Swiss Boy,' &c.



The four variations on it, however, have, what is indeed rare now to meet with, a considerable share of originality, produce some sparkling effects, and, though now and then awkward for the hand, too skipping, and sometimes difficult to finger, yet do not present any formidable impediments to the ordinary run of performers.

1. *Souvenir de Robert le Diable* de MEYERBEER, FANTAISIE BRILLANTE, composée par F. KALKBRENNER. Op. 110. (Chappell.)

2. BAGATELLE, on the Palmer's Ballad in the above opera, by HENRY LENOIR. (Chappell.)

No. 1 is, we suppose, founded on an air, or on airs, in Meyerbeer's new opera. The principal subject, in E minor, six-eight time, allegretto, is in the Spanish manner, and agreeable enough were there enough of it, but the motive is so frittered away by runs of half notes, wide-spreading arpeggios, and other ultra-modern antics, that it would require more time than a critic can afford to bestow, to develop it, or to ascertain whether it is in being, or completely suffocated. The introduction to this is in character with the subsequent rondo, consisting of a number of fantastical passages put together without any appa-

rent design, and productive of no effect. Here we meet with a descending flight of semitones in four parts, which surpasses anything that even M. Herz ever put on paper, or, perhaps, imagined. We will disfigure our page and torment our printer with a few of these notes; they may amuse the reader—they surely must make him stare:—



M. Kalkbrenner, a man possessing a classical taste in music, ought, by his example, to discountenance such musical folly, instead of thus sanctioning what, if pursued to any extent, must end in the total overthrow of piano-forte music, by disgusting every rational amateur.

No. 2 is a very easy rondo, constructed in the simplest manner on the ballad, 'Jadis régnait en Normandie,' the English words to which do not, at this moment, occur to us. The whole is comprised in five pages, and is a pleasing trifle.

1. RONDEAU sur une Thème favorite, composé par FREDERIC KUHLAU. Op. 73. (Aldridge, 264, *Regent Street*.)

2. Air in der Freischütz, with an Introduction and Variations, by WENZEL PLACHY. (Same publisher.)

THE first of these is the beautiful and original air by Auber, from his opera *la Neige*:—



arranged in a familiar and very engaging manner, by a composer whose name is at last beginning to be known by the London publishers, who, it must be confessed, are not very quick in discovering works of talent published in remote countries. Kuhlau still resides, we believe, in Copenhagen, and is a musician whose views of his art are those of a good professor and a sensible man, if we may be allowed to judge from what he has hitherto published.

Plachy is another composer whose works deserve to be better known here. He has some imagination, and appears not only to possess scientific knowledge, but to be acquainted with the best mode of rendering it available. The air he has now chosen is the beautiful adagio in A, sung by Agnes, in the first act. He has marked this *andante*, but, unless the performer makes it the slowest of all possible *andantes*, the effect of Weber's composition will be much deteriorated. The variations are not in keeping with the melody, they are by far too brilliant, containing too many notes; the triplets of semiquavers are in profusion,

* See Harmonicon for 1824, page 172 of music.

and the demisemiquavers, directed to be played *con fuoco*, are quite out of character. Still more so is the last variation, an allegro in six-eight time. Figure to yourself, reader, this most expressive melody, originally set to a devout prayer, and associated only with the gravest ideas—imagine this converted into a jig! This we certainly do not include among those compositions of the master to which we have above alluded; though the *introduzione* is far superior to the subsequent parts.

1. No. 1 of THREE AIRS de Ballet from AUBER's Opera, *La Bayadère*, arranged as RONDOS, by HENRI HERZ. (Chappell.)
2. No. 2 of ditto.
3. RONDOLETTA, composed by CHARLES CZERNY. Op. 110. (Hill, Regent Street.)

MESSRS. HERZ and Czerny are, let us hope, beginning to perceive that their musical vagaries, however they may enable some few dozens of persons to waste time and defeat the best object of music, are unproductive in the business sense of the word,—no one will now buy them, and this is a strong argument in favour of a change of system. The above three publications indicate such change: they are not only free from all extravagances, but so formed as to conciliate a large, indeed the largest, class of amateurs. No. 1 consists of a very good introduction in A, andantino, followed by two pleasing airs well connected, and enlarged by appropriate passages. No. 2 is the shawl-dance, also in A, preceded by an allegro of two pages, a brilliant but not difficult movement, in E.

No. 3 is a melodious, graceful rondo in F, moderate in length, it lies well for the hand, is easy to execute, and calculated to please all, except those who only delight in extraneous modulation and surprising execution.

1. 'Come, if you dare,' Air by PURCELL, arranged for the Piano-forte by T. A. RAWLINGS. (Chappell.)
2. SCOTCH AIR, 'There's a tear that falls,' arranged as a Rondo, by J. S. PEILE. (Harmonic Institution.)
3. NATIONAL AIR, with Variations, composed by G. W. MADDISON. (Same publisher.)

We applaud Mr. Rawlings for choosing our good old English airs for adaptation, and he could not have selected a better than the present, which he has arranged in a manner that cannot fail to render the piece popular, for it is not long, is showy and easy. But why did he introduce it by a march? The air itself is wholly military, and should have been preceded by either a grave movement, or a soft and subdued one, if it were intended to give proper effect to Purcell's fine composition.

No. 2 is the lovely Scottish air, 'Here's a health to those far away,' which was so beautifully arranged by Dussek when he was in his vigour, that we thought none else would be likely to compete with him. It ought to be as slow as larghetto, at least, but Mr. Peile has marked it *quasi allegretto*. We should not wonder if some patriotic Scotchman were to resent this. We cannot say much for the taste in which the rondo before us is executed, but it is short and easy.

No. 3 is a bagatelle, and of a very common kind.

1. BEETHOVEN'S WALTZ, Le Désir, arranged for Piano-forte and Flute, by F. HILL. (Hill.)

2. A SECOND RONDOLETTA, composed by J. CALKIN. (Chappell.)
3. THE GRAND NATIONAL REFORM MARCH, composed by a YOUNG LADY. (Dale, Poultry.)

THE waltz of Beethoven is here transposed from A♭ to G, a very radical change indeed, but one which will be excused by flute-players. Title-pages generally promise more than is performed; this is an instance of more being performed than is promised, for Mr. Hill has given two variations without any notice of his intention, and these are pleasant enough, though not evincing much fancy. They are, in fact, meant to suit the majority of performers, who do not like what gives them any trouble.

No. 2 is really a very feeble affair.

No. 3 must be the production of a very 'young lady,' or else of an exceedingly old one. Whatever age may be the composer of this 'Reform March,' we must say that it does no credit to her years, and strenuously advise her to put it in Schedule A, with all practicable expedition.

QUADRILLES.

1. THE ALCHYMIST, or *La Gaîté Eighteenth Set*, selected from SPOHR's opera, by L. ZERBINI. (Wessel and Co. Frith Street.)
2. MUSARD'S TWENTY-EIGHTH SET, or the second set from *La Bayadère*, composed and arranged, with an ad lib. accompaniment for the Flute, by P. MUSARD. (Boosey & Co., Holles Street.)

THE quadrilles from Spohr's opera are pretty and well arranged.

We never were annoyed by a more insipid set of quadrilles than the present from *La Bayadère*. If such as these are danced at Almack's, none need wish to join the party of *exclusives* at those assemblies; unless, indeed, it is a rule that the company shall leave their ears at the door.

ORGAN.

VOLUNTARY, composed by the late T. DOUGLAS HALLEY, Organist of St. John, Wapping, &c. (Halliday and Co.)

THIS is the first number of a series of twelve by the same composer intended to be published; and if all are of the same kind, we strongly advise, under the peculiar circumstances of the case, the discontinuance of the work, whatever opinion of its merits may have been given by persons of 'high rank in the musical profession'; for it is too much in the Stanley style to suit the age in which we live and the improved taste in organ music.

VOCAL.

Robert le Diable, a ROMANTIC OPERA, composed by MEYERBEER. (Chappell.)

1. TOURNAMENT QUARTET; 'Sonnez, clairons.'
2. TRIO, 'Fatal Moment!'
3. DUO BUFO, 'Du rendezvous voici l'heureux instant.'
4. ROMANCE, 'Va! dit-elle.'
5. BALLAD, 'Jadis régnait en Normandie.'

We do not pretend to judge Meyerbeer's whole opera by these *morceaux détachés*; they constitute only a small part of it, and are most probably chosen for publication, not because they are actually the best pieces in the work, but because they are the most likely to sell. These certainly do

not manifest that originality which was so decidedly marked in his Italian opera, *Il Crociato in Egitto*. Composers, like other men, cannot always command their genius; and, moreover, the German musician perhaps experienced greater difficulty in setting music to French than to Italian words. Possibly he also wished to compliment the nation by adopting, in some degree, the style of their popular dramatic composers, for an imitation of that is to be traced in the above pieces, and may account for the popularity which the opera has acquired in Paris.

No. 1, the quartet, is short and simple. The key, c, never changes, the base moving from the tonic to the dominant and back again. Once it ventures on the subdominant. Yet the piece is effective on the stage, but an imitation of Marschner.

The Trio aims at much, and fails. The composer had Mozart's 'Proteggia il giusto cielo,' and Weber's terzetto in the *Freischütz*, in his mind, when he wrote this. Either the fourth and fifth bars, page 6, are most incorrectly engraved, or the discords are the harshest and most unallowable we ever met with.

The Duo is a long scene; the symphony to it is a clear piece of instrumental writing, and the whole is good dramatic music; but stage action is necessary to its effect. In point of composition, the movement beginning at p. 12, in *ab*, is by far the best part of the duct. A passage, *alla Corcelli*, in a style now almost forgotten, therefore new, comes in delightfully here, and the remainder, seven pages, is full of good modulation and spirited accompaniment.

The Romance, an *andantino* in *E*, is a very impressive, elegant melody; the words are set with judgment, and the accompaniment is novel and ingenious. This is a rich composition, abounding in taste and feeling.

The Ballad will be the popular piece in the opera, if any part of it ever become popular here, for the air is distinctly marked, and immediately caught by the untutored ear. A cadence or two in it border on the vulgar, we must admit, but the whole together shows a knowledge of musical, as well as stage effect. To Boieldieu the composer is indebted for the form of this, which will remind the hearer of the song and chorus in *La Dame Blanche*. The following is the first part of the air:—

Moderato.



The second half is in c minor; then the above subject recurs with a running base. There is much variety in this, and it is well calculated for the stage.

1. TRE TERZETTINI ITALIANI, con accompagnamento di Piano Forte, composti da GIACOMO GOTTIFREDO FERRARI. (L'Aurore, 27, Clitopne Street.)

2. PREGHIERA, 'Non mi lagnodi morir,' per Voce di Basso, cantata del Signor Giubilei, composta dal P. LINDPAINTER. (Wessel and Co., Frith Street.)

Mr. FERRARI's very little trios, as he denominates them,

are entitled, *La Burrasca* (the Storm), *L'Arco baleno* (the Rainbow), and *Il Maestro di Canto, ad uno Speciale, e ad uno Tabacajo* (the Singing-master, Apothecary, and Tobaccoist). The words, we suspect,—but without any other ground of belief than conjecture,—are by the composer. The first and second duettini are written for two sopranos and a base; the third for three sopranos. The latter is a kind of round; the two first are in the manner of the English glee, with an accompaniment added. All are in the elegant Italian style, vocal, pleasing, and exactly suited to domestic parties, where light and familiar music is either wholly preferred, or intermixed with the more elaborate compositions of those masters who draw their materials from the deeper stores of harmony.

No. 2 is a very charming cavatina, by a Composer whose works were early noticed, and selected from in *The Harmonicon*, and who deserves to be further known. It is an *adagio* in *D*, requiring not only a voice of very unusual compass, more than two octaves, from *E* below the lines to *F* above them, but a singer of feeling to give just expression to the music, which is most appropriately set to the words.

1. GLEE, 'Hail! fair Peace,' for four voices; the poetry by Mr. N. GARDINER; composed by R. ANDREWS. (Hawes, Strand.)

2. GLEE, for three voices, 'The ocean sprites,' composed by WILLIAM TURLER, organist of St. Mary's, Taunton. (Purday, Iligh Holborn.)

3. NOTTURNO, for two voices, 'Friendship,' the poetry by the Rev. FRANCIS SCURRAY; composed by S. GODDE. (Dale.)

4. DUET, 'The hour is come,' written by T. ATKINSON, Esq., composed by JOHN TURNBULL. (Willis.)

No. 1 is put together in a musician-like manner, sings smoothly and well, is in every way scrupulously written according to the laws of vocal composition in parts, but wants the Promethean touch, the fire of genius: it is like many things of the kind, without being an imitation of any one in particular, and will satisfy those who are content to hear four voices glide on in harmony, with scarcely a change of key, and in the old thoroughly beaten track. We have here a glaring instance of that error into which English glee-composers are so apt to fall, namely, the expressing the unconnected sense of particular words, and overlooking their meaning in combination. Thus, page 5, the poet, apostrophising Peace, says,

And may thy dulcet notes once more
Silence the dreadful cannon's roar!

which, obviously, ought to have been set to the gentlest of sounds; but the musician, caught by the word *roar*, makes all the voices roll in a kind of vocal thunder, taking especial care to mark the whole *forte*, and even adding a *crecendo* to this, so as to leave no choice to the performers, who are compelled to publish the blunder in their loudest tones!

No. 2 is a trio for two sopranos and a base, not a glee, for it has an obligato piano-forte accompaniment, and is intermixed with solos. The whole is light, and, Apollo be praised! there is a melody running through it. The harmony is, in two or three instances, rather thin, but it is difficult, we hardly need say, to always have three real parts with only as many voices.

No. 3 is a duet for soprano and tenor, in the old English style, but with an accompaniment of a modern kind. It is neither displeasing nor remarkable.

No. 4 is a pretty duet, though the harmony both of the vocal parts and accompaniment admit of much improvement. We find in the title-page, the signatures of 'Mary Anne Wood' and 'Joseph Wood.' This then is, we suppose, one of those compositions which the author gets sung 'for a consideration.'

1. BALLAD, 'Come buy my wild flowers,' by Mrs. WILLIAM MARSHALL. (Dean, New Bond Street.)
2. SONG, 'When others praise me,' composed by Miss L. H. SHERIDAN. (Willis and Co.)
3. SONG, 'Art thou displeased, my Mary?' composed and published by the preceding.
4. ROMANCE, 'Laura,' the poetry translated from FRIEDRICH MATTHISON, composed by MAURITIA HEINSEN. (Duff, Oxford Street.)
5. SERENADE, written by C. D. SILLERY, Esq., composed by JOHN THOMSON, Esq. (Edinburgh, Paterson and Co.)
6. BALLAD, 'Ellen Tree,' written and composed by GEORGE LINLEY, Esq. (Chappell.)
7. SONG, 'Oberon's Love,' the poetry by Elfin, composed by C. E. HORN. (Harmonic Institution.)
8. NORWEGIAN SONG, 'Meet me, maid,' the words by DERWENT CONWAY, composed by FINLAY DUN. (Paterson and Co.)

No. 1 is a very pretty, cheerful melody. The flower-girl, of course, talks of *heart's-ease* and *forget-me-not*, in the usual manner of such things.

No. 2 is expressive, and well set, as regards the relation of air and words; but the accompaniment wants the finishing hand of a good harmonist.

Equally praiseworthy is No. 3, though it exhibits the same defects. The words, by Miss L. H. Sheridan, show great sensibility, as well as a knowledge of the source of some of our best feelings.

No. 4 is a very serious, though able composition. Four stanzas to a melody so short, and of a gravity that would suit the most sacred words, are too much. Good as the music is, the hearer finds it heavy before the final note arrives and affords relief. The whole, however, is a proof of strong feeling and much talent.

The author of No. 5 is not one of the fabricators of musical twaddle; he seeks novelty, and is often successful in his pursuit; added to which, his accompaniments evince a knowledge of harmony and a spirit not often to be met with in the crowd of song-composers. We must say, however, that, in two or three instances, the accentuation might be improved in this serenade.

No. 6 is neither more nor less than an open declaration of love, made in the presence of the whole world, and advertised in all the multitudinous journals, hebdomadaries, &c. We do not marvel at Mr. Linley's passion, and rivals out of number he must be prepared to meet. He has here avowed himself in a very pretty simple melody, such, we conjecture, as few of the fair lady's suitors will

be able to compete with, whatever their other pretensions may be.

No. 7 has pleased us exceedingly. The opening with the plaintive key of a minor, and breaking afterwards into the major, well suits the sentiment of the poetry, and if not a very new thought, it is not a hackneyed one.

There is much character in No. 8, and a considerable share of originality. The composer is one of those who read and understand what they set to music; he enters into the sentiments of the poet and co-operates with him. This is in two movements, one in a minor, two-four time, the other in the same key, with the major third, the measure six-eight.

1. SERENADE, written and composed by RAYMOND PERCIVAL. (Ewer, Bow Church-yard.)
 2. BALLAD, 'Oh, sing once more,' sung by Miss H. CAWSE, the words by B. CONGREVE, Esq., composed by H. P. HILL. (Hill, Regent Street.)
 3. SONG, 'Leave us not,' the poetry from the New Monthly Magazine, the music by J. R. ODEN. (Gerock and Wolf.)
 4. BALLAD, 'The Swiss Recruit,' written and adapted by J. B. ROGERS, to the melody by FRANZ HABER, arranged, and published as the preceding.
 5. AIR, 'Bright flitting rays,' sung by Miss Shirreff, in The Haunted Tower, arranged from ROSSINI'S *Bel raggio lusignier*, by T. WELSH. (Welsh, Regent Street.)
- No. 1 is a free, agreeable melody, and the words are well accented.

No. 2 is very expressive, and the effect altogether is good, but the accompaniment is rather too much laboured—too full, and will be improved by delicate pruning.

No. 3 is a clever, effective song, though, like the preceding, the accompaniment is a little overloaded.

The air of No. 4 may very well suit the original words, but is not so applicable to those now written to it. We cannot say much in favour of this ballad, though it is free from all technical faults, certainly.

No. 5 is the fine and justly popular cavatina in Rossini's *Semiramide*, the English words to which suit it upon the whole, and, considering how such things are often managed in our theatres, tolerably well. But the arranger of this—who, we conclude, has copied the music from the Vienna edition of the opera—has, by rejecting an *e* from the base, in the 9th bar of page 2, imputed to the composer an error which he never committed. Careless as Rossini occasionally is, he is too good a musician, and possesses too refined an ear, to resolve the diminished 7th by such a descent of the base. The passage stands thus in Artaria's edition—



But in the English copy we have a new reading; the low *e* in the second bar is actually left out!

FLUTE.

SCALE and DESCRIPTION of BOEHM'S NEWLY-INVENTED FLUTE, manufactured and sold by GEROCK and WOLF, (79, Cornhill.)

WHAT changes have a few years wrought in the construction and capabilities of the flute! Not long since—certainly in the memory of persons now living—two or three keys sufficed for all the purposes to which this instrument was applied, and the music written for it was limited to a few modes; now twelve keys are not thought too numerous by some performers, and music for the flute may range among any of the twenty-four modes.

These improvements have been, like those in most other things, progressive; Monzani, in England, led the way at the beginning of the present century; others followed. The theoretical as well as practical knowledge of Drouet and Nicholson enabled them to suggest and carry into execution other important alterations, while the publications of Lindsay and James drew more attention to the subject, and increased the number of those bent on extending the powers of the instrument, and bringing it into more general use.

Among those who have devoted their thoughts to the improvement of the flute, is M. Boehm, principal flute-player to the King of Bavaria, who adds to his well-known ability as a musician, great mechanical knowledge, so far as relates to the construction of the instrument he professes. By alterations not apparently great, but, in point of fact, of considerable importance, he has certainly succeeded in simplifying fingering, and very much increased the facility of what is technically called *fingering*, 'producing,' it is justly stated, 'sweetness and freedom up to the highest c.' But the greatest advantage gained by M. Boehm is where the notes preceding or following the *re* require either the *a* key to be opened, or the sixth hole to be closed with the third finger of the right hand; for here a difficulty occurs in common flutes in gliding to or from the *re* key, which is removed by his newly-invented key, this acting with the greatest certainty, and must, by all, be admitted to be a contrivance no less ingenious in principle than useful in practice.

The publication with which we have headed this notice, contains a scale of notes particularly affected by M. Boehm's invention; also shakes and passages that, it is affirmed, cannot be executed on any other instrument but his: of the latter we have some doubt, though we admit that, even if they may be produced by any other flute, they cannot be so easily performed as on that which is the subject of the present article.

1. FANTASIE, on a Theme by CARAFFA, with accompaniment of PIANO-FORTE, composed by THEOBALD BOEHM, Principal Flute to the KING OF BAVARIA. Op. 6. (Gerock and Co.)
2. DIVERTISSEMENT, with accompaniments for ditto, composed and published by the same. Op. 13.
3. POLONAISE, by BOEHM, arranged for the Flute and Piano-Forte, by J. B. VON RUFFINI. (Same publishers.)

No. 1 is on a very animated and pleasing theme, the Flute part of which is sufficiently showy, and consequently difficult, for the composer's own performance in public, though—except a foolish semitonic passage or two, and one of monstrous leaps, quite unsuited to the genius of the instrument—this Fantasia is free from any of those absurdities

which we often meet with in things of the kind. The accompaniment is perfectly easy.

No. 2 is a graceful composition as a whole, though much too full of those *trills de force* which operate in deterring many who otherwise would study the flute, from taking it up. The introduction, an *adagio* in *c* minor, is impassioned, and, but for certain abominable runs of half-notes, would be highly pleasing. The air, in *c* major, on which three variations and a *rondo* are written, is melodious and lively.

No. 3 is less difficult than either of the foregoing, is short, and has but few pretensions to novelty.

Adelaide, de L. VAN BEETHOVEN, pour Flute et Piano, par JEAN SEDLATZKE. (Wessel and Co.)

THIS cantata, if it may be so called in its present form, must be pleasing in almost any shape that may be given it. M. Sedlatzek has treated it with becoming deference, and merely printed the voice part for the flute, with the original accompaniment for the other instrument. The cantata itself, as originally published, would have answered the purpose as well.

THREE GRAND DUETS Concertante for Two Flutes, by T. BERRIGUIER. Op. 99. (Ridall and Rose, Covent Garden.)

FOR two very superior flutists these possess manifold attractions, and indeed are to be classed among the best works of this celebrated composer and performer. They are moderate in respect to the powers of execution required, while they set off the instrument to the best advantage. A Romanza in the first, a Polacca in the second, and the Allegro, as well as the Siciliana, in the third, are particularly worthy of notice.

THREE MELODIES with Variations, with an Accompaniment (*ad lib.*) for the Piano-Forte, by T. BERRIGUIER. Op. 106. (Cocks and Co.)

THESE three are, an Alpine Melody, 'Groves of Blarney,' and 'My lodging is on the cold ground,' pleasantly arranged in a very familiar manner for both instruments. They are likewise short, which is, in our judgment, no slight recommendation of them.

1. 'Old Friends with new faces,' a Selection of NATIONAL MELODIES, neatly arranged, with occasional Variations and Embellishments, by THOMAS LINDSAY. Book 1. (Cramer and Co.)
2. Souvenirs de l'Opera, a collection of AIRS arranged, with an accompaniment for Piano-Forte, by T. BERRIGUIER. Op. 107. Books 1, 2, and 3. (Cocks.)

THE editor of this neat, useful, and cheap little book (No. 1) adopts as his motto, 'Should auld acquaintance be forgot?' and afterwards tells us, in a sensible address, that his work 'does at least possess one novel feature,—one unique recommendation,—namely, that of being entirely made up of British melodies, to the exclusion of all others.' In pursuance of this plan his two first numbers will contain Scottish airs, the two next Irish, and the two last English. The present comprises ten melodies, some with variations, and the whole in an inviting form for the flute-player who prefers beautiful national airs to feats of execution.

This collection (No. 2.) is to consist of seventy-two airs from different operas, six in each book. The first and second books comprise those from *Masaniello*; the third six from *Sceniramide*. The work is neatly engraved on quarto plates, and adapted to the use of mere tyros; but not unworthy the notice of better performers, who have judgment and independence enough to admire beautiful melody, though it may appear in a simple garb.

1. INTRODUCTION AND RONDO, with *Piano-forte Accompaniment*, composed by T. BERBIGUIER. Op. 115. (Hill.)
2. Reminiscences of Dibdin, *CONCERTINO*, with a *piano-forte Accompaniment*, composed and published as the preceding. Op. 116.

No. 1 is a charming production, far beyond most flute music in point of composition, and equally good in effect. An experienced performer, endowed with taste and feeling, is required to do justice to this, but the mechanical difficulties it presents are not at all of a formidable kind. The Introduction, an *adagio cantabile* in A, is full of expression;

and the Rondo, an *allegretto* in six-eight time, is not less distinguished by gentleness and elegance.

M. Berbiguier has, in the second of the above, been ill advised. First, 'By the deep nine,' is not Dibdin's. Secondly, he published no song, or at least none that ever came within our knowledge, under the title of 'I am a jolly Fisherman'; what is here given is meant, we surmise, for 'I'm jolly Dick the lamplighter,' but is now so metamorphosed, that to identify it is by no means an easy task. Thirdly, 'Tom Bowling' is likewise so changed in feature in passing through M. Berbiguier's hands, that the honest tar will hardly be recognized, even by his oldest friends. Foreigners should not meddle with airs so very national as these, which ought to be sacred to Britons, or to such as are naturalized by a long residence among us, and are initiated in the music of the country. Dibdin's best compositions, considering them in their melodic state and in connexion with his poetry, are valuable national property, and not to be invaded, or disguised, which is the same thing, without our entering a formal protest against so daring an act.

MUZIO CLEMENTI.

THIS very eminent composer died on Saturday, the 10th of last month, at his cottage in the vale of Evesham, Worcestershire, in his eighty-first year*, after an illness of short duration, though his mind had for some time previous been gradually yielding to the attacks of age.

We have so frequently been called upon to speak of Mr. Clementi on our pages, and always in terms of the highest respect,—for how could we in justice have otherwise expressed ourselves?—that little is left to be added on the present occasion; more especially as we have so recently communicated, in a memoir†, whatever was known of him that could interest the general reader, or gratify the laudable desire which the public feel to be acquainted with the history of distinguished men. But we may now say of him, what would have distressed him to read—such was the modesty of his nature—that in all the relations of life he performed his duties most conscientiously; he was honourable in his intercourse with the world, affectionate and attentive to his family, constant in his friendships, and benevolent in his feelings towards the whole human race.

For the foundation of his education Mr. Clementi was indebted to one of the order of Jesuits; but for the most valuable portion of his intellectual acquirements—and his mind was richly endowed with ancient as well as modern

lore—he was chiefly indebted to his thirst for almost every kind of knowledge, his unrelaxing industry, and steadfastness of pursuit. He was no mean scholar, spoke and wrote most of the European languages accurately and fluently, was well acquainted with the literature of this country, and far from ignorant of the general principles of mathematics.

As a musician, his works most eloquently speak for him now, to all who possess real taste for the art, and will transmit his name to distant ages. Fashion has for a moment neglected them, but time, which soon hurries into oblivion most of what is patronized by that undiscriminating, capricious goddess, will preserve and restore his compositions, when but few pages of the favourites of the day shall remain to prove that their authors had any other existence than what an active contemporary press, in striving to gratify the public appetite for news of all kinds, bestowed on them.

Mr. Clementi is survived by a widow and one son. The frugal habits of the earlier part of his life, and the successful manner in which he employed his capital at a later period, enabled him to leave his family in, not only an independent, but a wealthy state. Up to the time of writing this it was intended to deposit his remains in Westminster Abbey,—the Philharmonic Society taking charge of the ceremonial, though bearing only their own personal expenses.

* His age is thus stated in the public prints, but we have good reason to think that he was at least four or five years older.

† See *HARMONICON* for August, 1831.

ROYAL ACADEMY OF MUSIC.

A CONCERT was performed at the Hanover Square Rooms on the 17th of March, by the pupils of the Academy. Among the pieces performed was the splendid *Credo* of Beethoven's mass in c; Mozart's mass, No. 7; Corelli's Trio, performed on two violoncellos and a double-bass; and a Duo, for piano-forte and violin, composed by Mr. Potter, and executed by Messrs. Dorrell and Patey. This possesses much merit, and altogether is one of the most pleasing works that Mr. Potter's pen has ever produced.

In the second part, a selection from Lord Burghersh's comic opera, *Lo Scompiglio Teatrale*, was performed, in-

cluding the overture. The latter is airy and brilliant. An aria and a duet are much distinguished by the clearness and beauty of their melodies; and a finale, which formed part of the selection, is a very superior composition, one that would be highly effective on the stage; but was now executed in a very inadequate manner. Indeed we must say that the pupils, including even those who have left the school, did not do the most ample justice to this portion of Lord Burghersh's opera, which quite made a *furor* when given at Florence.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 66.]

Feb. 28th.—THE following extract of a letter from M. Meyerbeer to a friend in London, (a gentleman of the highest mercantile rank and an admirable amateur,) shows what opinion that composer entertains of the getting up of his opera at our theatres. The letter is dated—'Paris, Feb. 21st.' 'I shall,' he says, 'be in London in the course of next month to superintend the production of the original *Robert le Diable*; but, in the meanwhile, I think it necessary to acquaint you that I have had nothing to do with the instrumentation of the operas of the *Demon* and the *Fiend Father*, as performed in your metropolis, and that some of the most prominent pieces produced in them do not belong to me. The entire opera, arranged for the piano-forte, has not yet been published in Paris, therefore your adaptors have been able to procure only a few detached pieces; so that the gaming scene, that of the cemetery, and the finale to the fourth act, which are not yet engraved, must be the production of some other person.'

After this *exposé*—after M. Meyerbeer has declared, what indeed was well known before, that he did not intend to withhold from his opera, and only wished to see it brought out under his own superintendence,—what will the French nation—at least that portion of it which is interested in theatrical matters—think of the good faith, the good sense, of those who so prematurely and unwarrantably produced it on our stages? Mr. Monck Mason certainly intimated to the managers of Drury Lane and Covent Garden theatres, that the performance of Meyerbeer's opera of *Robert le Diable* would be considered an infringement of his privileges, as he had purchased the copyright; and that, in the event of their persisting in bringing it out, an application would be immediately made to the Lord Chancellor for an injunction. No answer being returned, a messenger was despatched to both houses, to request an answer, but the reply was, 'It will be sent.' Accordingly, letters from each were forwarded, politely setting Mr. Mason at defiance. No injunction has been applied for, and it seems pretty certain that the devil *Robert* will not be numbered among the many demons who set their cloven feet in the Court of Chancery.]

March 1st.—The 'New Monthly Magazine' for March, enters into the question of the performance of *Robert le Diable*, and argues the point in at least a plausible manner.

But one strong argument in favour of M. Meyerbeer's claim is, that he did not intend to deprive us of his work; on the contrary he took measures to have it correctly produced here, and in the most effective manner. The remuneration of musical genius,—that is, genius for composition—is scanty enough, it must be granted, and it would be for the general interest of society to extend rather than abridge the privileges of composers. If the states of Europe by enacting protecting laws would secure to all the right of disposing of their works in foreign countries, as well as in their own, what a stimulus would be given to genius! How many men of talent, who now justly think the profit unequal to the labour, would start forth, if success were followed by adequate reward!—How just, and at the same time how light the tax, were every country called on to

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assist in the remuneration of those who contribute to the improvement or happiness of mankind! The fact is, that, at present, publishers of all countries, men having no equitable right whatever, reap all the benefit that, upon every principle of justice and policy, ought to be secured to the foreign author, whether literary or musical. It would be no difficult matter to establish an international law that would give to authors, &c. a certain right in their works in every country, allowing them a reasonable time to dispose of their property, or to publish, and throwing open such works as might be kept back beyond a fixed period. If the reward of genius were in proportion to the happiness it confers, what would have been the due of a Byron, a Scott, a Haydn, a Mozart, a Beethoven? How many fortunes have been amassed by the publishers of their works, and what portion of the profits arising from these ever came into their hands?

3rd. According to the *Court Journal* of this day, the Roman papers, of the 26th of February, contain an announcement, on the part of the director of the Opera-house in London, that 'it is his intention to give several public concerts, at which the first-rate artists will perform such pieces of original music as may be transmitted to him. Those compositions which may be considered as possessing superior merit, he undertakes to have printed, and their proceeds, after deducting the expenses of publication, are to be remitted to the author. Or else, he engages to hold the amount at which the copyright may be sold, at the disposal of the said author. Precautions are pointed out in order that his name may not be known until after the pieces are performed.' The *Courier* of the same day treats this as it deserves. Surely some modern Pasquin has saddled Mr. Mason with so extraordinary a piece of absurdity. However green he may be in the business of management, he can hardly have issued so very youthful a proposal as the above. If he did, and the Italians thought him serious, and able to carry into execution his promises, what bales of music he must by this time have received!

6th. The German papers state that Ries has composed a new opera, called *Lioka*, for the Carnival at Cologne, and that he will personally direct its first performance in that city. Ries is an excellent musician, and a most industrious writer; but unless he woos Melody a little more, and treats Harmony as a friend rather than as a mistress, his operas will have very little chance of surviving the year of their birth. What is become of the *Räuberbraut* (the *Robber's bride*) so much vaunted in our journals? Is it gone to the tomb of all learned but airless operas?

8th. It appears that a Madrigal Society is established at Exeter. It is encouraging to the lovers of classical music to learn that so elaborate a species of composition, and which can only be understood by those who have acquired much knowledge, meets with admirers in so distant a part of the country. But I do recollect that Exeter gave birth to a Jackson, who wrote all his works and passed the whole of his life in that city. That, likewise, it has long had a Literary and Scientific Society, which has pro-

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duced and published many papers, on different subjects, of distinguished merit. *The Western Luminary* gives the following account of the Madrigal Society to which I allude:—

‘The Devon Madrigal Society held its last meeting for the season, on Thursday evening, at the New London Inn, under the presidency of Sir John Lemon Rogers, Bart., to whom this Society owes its foundation in 1825. Its first meeting was held on the 5th of January in that year, and it has been constantly increasing in efficiency to the present period. The Madrigal was, till the formation of this Society, utterly unknown in the West of England, while even in the metropolis there was but little acquaintance with it, except among deeply read and scientific professors, for whom the Madrigal possesses the attractions of deep learning, exquisite contrivance, and beautiful effect. We cannot sufficiently commend the perseverance of some of the original members of the Devon Society, who, while they afford to the amateur a most unusual opportunity of becoming practically acquainted with the beautiful compositions of some of the greatest masters of former days, are forming a collection of rare and valuable music, which in a few years will only be surpassed in its kind, by the library of the Madrigal Society of London, containing the accumulations of more than a century. Some of the pieces performed on this occasion were of an antiquity (being selected from the works of Orlando Gibbons, Morley, Wilbye, and other great masters of the sixteenth century) which is apt to surprise the many who can see no beauty in anything older than the last new opera. They were sung with a precision and effect not often equalled in any provincial town, and not unworthy of the metropolis.’

But in addition to a Madrigal Society, it appears that there is also a Glee-Club established in Exeter. The same journal thus mentions its last meeting:—

‘The Devon Glee-Club concluded its season on Friday evening, when the urbanity and polite attention of the President, Sir J. Rogers, added, as usual, to the enjoyment of a numerous meeting. Among many beautiful pieces, a MS. Glee of Mr. K. J. Pye, “Children of Fane,” gave universal pleasure; another MS. Glee by Mr. Hogarth, “Joy is brief as Summer’s day,” was greatly applauded; and a MS. Madrigal, “O how I long my careless limbs to lay,” by the distinguished Chairman, for six voices, and of the most masterly construction, gave all the delight which his admirable compositions invariably produce. Besides these, a great number of other Glee’s, by the most celebrated composers, completed the harmony of an evening, which will long be remembered by the members of the party.’

12th.—An account arrived in town this day of the death of Muzio CLEMENTI, which took place on the 10th. Tabbal-Cain was ‘father to all such as handle the harp and organ;’ Clementi of all those who have best written for and touched the piano-forte. He was a man of fine intellect, which manifested itself in his compositions. His probity was never impeached; it was unimpeachable. In stature he was small, much below the ordinary standard; in wit great, and far exceeded the average of his acuteminded contemporaries. Some men are raised by the profession they follow; Clementi dignified that which he pursued.

15th.—*Galignani’s Messenger*, the English journal published in Paris, tells us, that ‘Paganini has arrived in Paris, laden with solid proofs of the admiration with which his talents were regarded in England, Scotland, and Ireland. It is said that his gains by his nine months’ visit

are not less than 20,000l.’ On his landing at Havre, we are further informed, he expressed his joy at finding himself once more in France, where he should again *hear a little music*. A gentleman, to whom this was repeated, said, ‘He heard nothing but his own music while in England.’ Thus it is too often with foreign musicians who visit this country; they make dupes of us here, and laughing-stocks when they return.

— Having grown bigger and bigger for nine months by the folly of this country, it is thought that Paganini will be delivered of his burthen in the Palais Royale the first night he arrives in Paris.

— ‘It was observed by a rigid time keeper,’ says the *Courier*, ‘that in Paganini’s concert last week at Winchester, his own performance, for which he received 2000l., only occupied twenty-eight minutes. A vehement encore had not the slightest effect on the Signor.’ A computist would have added, that this was fiddling at the rate of about one pound ten shillings per second! And was it expected that, playing on such very moderate terms, he would without doubt pay work double tides? Such an unreasonable request should never have been made by generous Britons, whose liberality and disinterestedness is irrefragably proved by rewarding a foreign musician at the rate of seven pounds a minute, and paying a labourer of their own country four shillings and sixpence a week!

17th.—At the anniversary dinner of the Royal Society of Musicians, among the donations declared was one of ten guineas, by Sig. Paganini. This was thought so excessively mean an acknowledgment of the generosity of the English nation, says the *Athenaeum*—(a natural consequence of their culpable prodigality, I should have said)—that the announcement was received with groans and hisses.

ONE MORE WORD ABOUT PAGANINI.—He was prevailed upon just before he left England to play, at a friend’s house, one of Mozart’s quartets, the character of which he entirely mistook, and failed in it altogether. It seems to have escaped notice, that in his numberless performances in this country, he never played any music but his own, written, of course, to exhibit his peculiarities, including sleight-of-hand. We should have been glad to hear him in one of Viotti’s or Spohr’s concertos; it might peradventure have proved the bow of Ulysses to him, though he most likely would have caricatured it: then his very failure would have been extolled as originality, as the indubitable evidence of superior genius.

20th. On the 10th of this month Madame Puzzi appeared at the Opera-house, on the recommendation, says the *Court Journal*, of ‘the Marquess of Aylesbury, the Earl of Mount Edgumbe, the Earl of Sefton, Sir George Warrender, and other persons of rank.’ On the Tuesday following she refused to perform, because Mr. Mason had not offered her an engagement. This was announced in the papers in an ill-advised letter from the lady to the editors. Mr. Mason replies—seems to estimate her value at no very high rate, and says that he proposed to her 15l. by the night, but would not offer any permanent engagement. Madame Puzzi rejoins, and Mr. Mason answers, all very much to the annoyance of the public, who do not care a pinch of snuff about any one of the parties. It appears, however, from this correspondence, that Signor Puzzi endeavoured, naturally enough, to make as good a thing as

possible of the theatre; and that Mr. Mason would have forced upon the subscribers a lady whose qualifications he did not rate very highly, provided he could have obtained her services on terms considered inadmissible by foreign *cantatrici*.

Why is not another Italian opera set on foot? The assignees of Chambers demand the scandalous rent of 16,000*l.* per annum. The lessee who is weak enough to accept such terms, exacts three hundred guineas for each box: he then engages a *star* or two for the opera and ballet; all the rest are contemptible; the management is stupidly bad; the public, with sufficient reason, complain from year to year. Is there no remedy?—Yes!—what?—competition, certainly!—But no rival theatre is allowed to be opened! Such is the policy of the government of this country in respect to places of public amusement!

24th.—An effort is making to get up a dinner on Saturday, the 31st, to commemorate the centenary of the birth of Haydn. It is to take place at the Albion, in Aldersgate-

street, if a sufficient number can be found in these times to take tickets. I cannot help thinking that some better mode of celebrating the day might have been devised. Everything in England is done through the medium of a feast; and a feast is thought nothing of unless at double the cost that reason deems necessary.

—The Chevalier de Neukomm composed a funeral march on the death of Clementi, and offered it to the directors of the Philharmonic Society, for their next concert. It appears, by what passed at the rehearsal this morning, that his tribute to the memory of so distinguished a musician has been declined. It is to be hoped that a good reason will be assigned for refusing the voluntary contribution of a new, appropriate, and able composition from the pen of so eminent a master. From the report of those who were present at the rehearsal it seems, that the vocal portion of the ensuing concert is likely to be even worse than usual.

THE ANCIENT CONCERTS.

SINCE the close of the last season, three circumstances have occurred, connected with these concerts, which are not unlikely to exercise a material influence on their future fate, whether 'for better or for worse,' time must determine. We allude to the death of Mr. Greateorex; the appointment of Mr. W. Knyvett as his successor; and the succession of Lord Burghersh to the direction. We propose offering a few brief remarks on each, in the order in which we have named them.

When the late Mr. Greateorex* became the conductor of the Ancient Concerts, they were, perhaps, at the very pinnacle of their fame; and it must have been a source of high gratification to him, to be called to preside as conductor of a band, both vocal and instrumental, containing names of the very first celebrity in Europe. Our limits will not permit us to trace the gradual decline (which it were easy to do) of the establishment; it is, however, but justice to all parties to observe, that, independently of musical merit or demerit, the first great blow was given, when the health of his late majesty, George III., withdrew the attendance of the Royal Family, which till then (about the year 1806) had been constant and regular. As the merits of the late conductor will occasionally pass under our review during the present season, we shall merely add, to guard ourselves from being misconceived, that while we repudiate the often-quoted '*De mortuis nil nisi bonum*,' as a mischievous maxim, alike inimical to sound sense and impartial criticism, we shall carefully abstain from giving utterance to one word which ought to give pain to his surviving friends, who hold his posthumous reputation as deservedly dear.

Mr. W. Knyvett succeeds to the conductor's chair, under circumstances widely different from those before alluded to. We would rather prefer holding out encouragement to him, by representing how much may still be in the power of an able, indefatigable musician, placed in so influential a situation, to accomplish, instead of bewailing

the fallen fortunes of departed grandeur, which, however desirous he may be to assist in restoring, demands exertions beyond the powers of any one individual to achieve. Mr. Knyvett has the reputation of being a sound musician, thoroughly versed in the *old, legitimate school*, and well acquainted with the business of an orchestra. He has our hearty wishes for his success; we shall observe him closely; awarding him our sincere commendation when he appears to deserve it, and pointing out with freedom, and we trust, with candour, what may strike us as faulty or defective.

The accession of Lord Burghersh to the direction of these concerts cannot be considered as a matter of indifference. He is said to be a very scientific musician; and as such, may reasonably be expected to possess that sort of influence with his brother directors which the learned ever have over the unlearned. But the manner in which his lordship may think proper to exercise his influence will be everything. Report already ascribes to him the design of introducing the pupils of the Academy, both vocal and instrumental, as occasion offers. If this be so,—and we give it as mere hearsay,—it will inevitably hasten the catastrophe, which every real lover of the Ancient Concerts must deplore; but we hope better things from his lordship's judgment and prudence: he will doubtless *reconnoître*, and acquaint himself with facts, from personal observation, before he commences active measures of interference. But we proceed to give the particulars of the first concert.

FIRST CONCERT.

Under the Direction of his Royal Highness the Duke of Cumberland, Thursday, March 8, 1832.

ACT I.

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| 1. Monody. 'Forgive blest shade.' (Miss Stephens, Mrs. Knyvett, Vaughan, and Sale.) | Dr. CALLECOTT. |
| 2. Coronation Anthem. 'The King shall rejoice.' | HANDEL. |
| 3. Madrigal. 'Dew in a valley.' | WILBYE. |
| 4. Recit. 'O! let eternal.' (Mrs. Bishop.) Song. 'From mighty kings.' (<i>Judas Mac.</i>) | HANDEL. |
| 5. Glee. 'Cold is Cadwallor's tongue.' (Messrs. Terrail, Vaughan, Elliot, Sale, and Phillips.) | HOBSELEY. |
| 6. Recit. 'Great Queen, be calm.' (<i>Athalie</i> .) Air. 'Gentle air.' (Mr. Bramham.) | HANDEL. |
| 7. Chorus. 'When his loud voice.' (<i>Jephthah</i>) | HANDEL. |
| 8. Cantata. 'From silent shades.' (Mrs. Knyvett.) | PUSSELL. |

* Mr. Greateorex died on the 18th July last; and it is worthy of record, that during the period of his connexion with the Ancient Concerts, nearly forty years (he was appointed to the situation in 1793), he was never absent from any one concert or rehearsal, nor ever five minutes behind his time of appearing in the orchestra.

9. Trio. (Messrs. Lindley, Crouch, and Dragonetti.) CORELLI.
 10. Recit. 'Tranquillo.' (Mrs. and Givett.) Song. GUOLIKELI.
 'Ombra adora!' (Madame Puzzi.) PEROGLESI.
 11. Chorus. 'Cum sancto spiritu.' . . .
 ACT II.
 Selection from *Acis and Galatea*. HANDEL.
 Overture. Chorus. 'O the pleasures.' Song. 'Hush!
 ye pretty.' Recit. 'Lo! here my love.' Duet
 and Chorus. 'Happy we.' HANDEL.
 Concerto 5th. (Grand) HANDEL.
 Chorus. 'Wretched lovers!' Recit. 'Trage.' Song.
 'O ruddier.'
 Recit. 'Whither, fairest,' &c. Trio. 'The flocks shall
 leave.'
 Recit. 'Help, Galatea!' Air and Chorus. 'Must I, my Acis.'
 Recit. 'Thy done!' Air. 'Heart, the Chorus. 'Galatea, dry.'
 Galatea . . . Miss Stephens.
 Acis . . . Mr. Vaughan.
 Polyphemus . . . Mr. Phillips.

We have not a single observation to make on the above selection, more than to say, that it shows the inveteracy of the system, which, although it has brought these concerts to the verge of ruin, is nevertheless thus recklessly adhered to. Of the performance, we regret to say, that the fine old madrigal of Wilbye, No. 3, was entirely spoiled by the organ accompaniment; the same of No. 5, and worst of all, of No. 8, all effect was destroyed, and without any adequate reason that we can assign. The only novelty of the evening was the introduction of Madame Puzzi, who sang her recitative and song, No. 10, in a very commonplace way. Mr. Braham executed a very difficult air from 'Jephthah,' on the Monday, at the rehearsal, which was superseded on the Wednesday evening, by that choice *morceau* of novelty, 'Gentle airs'; which, as a sort of joint-stock property between him and Mr. Lindley, has been done, till every trill, every ornament, not forgetting Mr. Lindley's concluding cadence, is as familiar to the frequenters of concerts, oratorios, and country meetings, as St. Paul's bell to the citizen of London.

SECOND CONCERT.

Under the direction of his Grace the Archbishop of York, Wednesday,
 March 14, 1832.

ACT I.

1. Sinfonia HAYDN.
 2. Duetto. 'Qual anclante.' (Miss Stephens and Mrs. Bishop.) MARCELLO.
 3. Song. 'Why do the nations.' (Mr. Phillips.) (Mrs. Lindley.) HANDEL.
 4. Trio and Chorus. 'Disdainful of danger.' (Judith Mac.) (Messrs. Terrail, Vaughan, and Sale.) HANDEL.
 5. Song. 'Holy: holy?' (Mrs. Knyvett.) (Redemption.) HANDEL.
 6. Movement from Handel's Lessons, arranged by . . . GREATHELD.
 7. Recit. acc. 'Chi per pietà.' (Miss Shirreff.) Song. 'Ahi padate.' (H. Shirreff.) CROMBIE.
 8. German Hymn. 'Lord of Heaven.' HAYDN.
 9. Song. 'Gratias agimus tibi.' (Mrs. Bishop.) GUOLIKELI.
 10. Recit. 'And God said.' (Mr. Braham.) Recit. acc. 'In splendour bright.' Chorus. 'The heavens are.' (Creation.) HAYDN.
 ACT II.
 11. Overture. (Henry the Fourth.) MARTINI.
 12. Solo and Quartet. 'In my distress.' (Miss Stephens, Terrail, Vaughan, and Bellamy.) MARCELLO.
 13. Motet. 'Glory, praise, and adoration.' MOZART.
 14. Recit. acc. 'Deeper and deeper still.' Song. 'Walk her angels.' (Mr. Braham.) (Jephthah.) HANDEL.
 15. Recit. 'Ye sacred priests.' Song. 'Patience ye limpids.' (Miss Shirreff.) (Jephthah.) HANDEL.
 16. Trio. 'Fallen is thy throne.' (Mrs. Knyvett, Vaughan, and Phillips.) MILLICO.
 17. Double Chorus. 'The Lord shall reign.' (Israel in Egypt.) HANDEL.

We copy from the *Morning Post* of the 17th or 18th Fe-

bruary last, the following paragraph, which, as a mere newspaper puff, we should not think worth the trouble of transcribing; but it evidently bears the impression of an official communication; and is, in more senses than one, a rather curious document:—'Lord Burghersh has recently become one of the directors of the Concerts of Ancient Music. The directors have been making great exertions, through their new conductor, Mr. W. Knyvett, to re-model the choral department of these performances, by dismissing the inefficient performers and engaging the finest voices that could be procured. It has been determined, in future, to introduce the compositions of Jos. Haydn, Michael Haydn, Gluck, &c. in the selections. Indeed, we see no reason for the exclusion of these great masters, when the equally modern productions of Mozart have long been admitted. Much has been done to render these concerts (what they ought to be) the most perfect performances in the kingdom; and considering that the royal and noble personages, holding the direction, have evinced so great a determination for improvement, and that the 'Ancient' are the only subscription concerts, where a certain rank in society is deemed a necessary qualification for admission, we have little doubt of the list of subscribers filling rapidly.' In the classification of puff, the above, we apprehend, would fall under the *puff direct*: the admissions it contains are important, and go far to embody the substance of our complaints for years past. We are willing to receive it as a kind of text, to which the performances of the present season are to form, at once, the commentary and the elucidation; and our principal motive for recording it *here*, is, the opportunity of trying the merits of the performances by the text thus gratuitously offered.

Instead of the very absurd and most disingenuous practice, which has hitherto obtained, of smuggling a composition of Haydn into the performance as an anonymous production, we have in the present concert, *three pieces*, to which his great name is justly affixed—Nos. 1, 6, and 10. No. 8 is an old acquaintance, but the others were introduced for the first time. The *sinfonia* was beautifully played; the *andante* movement was exquisite: it appeared as if Lindley felt that the first introduction of Haydn's instrumental music at the Ancient Concert was a fit occasion to call forth his best exertions,—indeed, the whole band evidently partook of similar emotions. No. 10 was admirably performed—*Bravi tutti*. We shall expect to hear much of this divine composition, interspersed through the season; the opening movement in particular,—'The representation of chaos,' would be worthy of the best efforts of so powerful a band. Miss Shirreff made her first appearance at these concerts, in two pieces, No. 7 and No. 15; we shall be glad to hear her again. She sings in tune, and possesses feeling, two material points in the formation of a vocal performer; and when she is more accustomed to a concert-room (so widely different from theatrical display), she will appear to great advantage, or, to use a familiar phrase, she will feel *more at home*. Mrs. Bishop (the Miss Riviere of last season) took the second treble in the duet No. 2, in which she was out of tune throughout. She was somewhat better in her song, No. 9, though it must be confessed, that her voice did not appear to advantage in contrast with the perfect tones of Willman in his admirable accompaniment. We were not sorry that the song set down for this lady at the rehearsal, 'Let the bright seraphim,' was exchanged for 'Gratias agimus.' The trumpet accompaniment would scarcely have suited her so well even as the clarinet; besides which, it is a song requiring powers much beyond those ordinarily possessed by young

aspirants to vocal fame. Mrs. Knyvett sang her song, No. 5, chastely and with simplicity; it is precisely the kind of song suited to her. We felt for her considerably at the last concert, in which she was accompanied on the organ by her husband throughout Purcell's cantata: we should have expected better from his acknowledged taste.

Mr. Phillips sang his song, No. 8, better than we ever heard him sing it; let him but continue to moderate his voice with judgment, and he will have gained an important step in concert-room singing; at the same time, we are aware how extremely difficult it is, for a singer accustomed to the stage, to adapt himself to the more confined display of the orchestra. Instead of the heavy, sleeping trio, No. 16, we ought to have had an instrumental piece. Two such, in each act, we consider the subscribers strictly entitled to; and the directors have a tolerably fair evidence in the deserted state of the room, how much it is to their interest to consult the taste of the audience, without whom, their 'preux,' however gaily or splendidly filled, would make but a sorry figure in an otherwise empty room.

'God save the King,' was inserted at the head of the bill for the night, in expectation of her Majesty; but shortly before the commencement of the concert, it was understood that she would not be present owing to the alarming illness of her niece, the Princess Louise.

THIRD CONCERT.

Under the Direction of the Earl of Derby, Thursday, March 22, 1832.

ACT I.

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| 1. Overture. (Occasional.) | Handel. |
| 2. Glee. 'Thou art beautiful.' (Terrail, Vaughan, Elliot, Sale, and Phillips.) | Dr. Callcott. |
| 3. Chorus. 'Gloria in Excelsis.' | Pergolesi. |
| 4. Recit. 'Mo, when the sun.' (Il Pensieroso.) Air. | Handel. |
| 5. March. Air and chorus. 'Glory to God.' (Mr. Vaughan.) (Joshua.) | Handel. |
| 6. Rec. acc. 'Infelice chi lo sono.' Song. 'Il mio cor.' (Mrs. Bishop.) | Cimarosa. |
| 7. Recit. acc. 'My arms.' (Judas Mac.) 'Sound an alarm.' (Mr. Abraham.) Chorus. 'We hear.' | Handel. |
| 8. 'O worse than death.' (Theodora.) 'Angels ever bright.' (Mrs. Knyvett.) | Handel. |
| 9. Recit. 'Rejoice my countrymen.' Recit. acc. 'Thus saith the Lord.' (Mr. Phillips.) Chorus. 'Sing, O ye heavens.' (Belshazzar.) | Handel. |

ACT II.

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| 10. Overture. (Iphigenia.) | Gluck. |
| 11. 'Bird of the Wilderness.' (Harmonised by Greater.) (Mrs. Knyvett, Terrail, Vaughan, and Belamy.) | Dr. Clarke. |
| 12. Sextet and chorus. 'This is the day.' | Dr. Croft. |
| 13. Song and Chorus. 'Venga a Voi.' (Mrs. Bishop.) | Georgianni. |
| 14. Sinfonia. | Haydn. |
| 15. Song. 'Sound fame.' (Mr. Abraham.) | Purcell. |
| 16. Chorus. 'He gave them hailstones.' | Handel. |
| 17. Recit. 'He was cut off.' (Miss Stephens.) Song. 'But thou didst not.' Chorus. 'For unto us.' (Messiah.) | Handel. |

When the late Lord Darnley first proposed to introduce Mozart's music at these concerts, he encountered much opposition from some of his noble colleagues, whose objections were said to be embodied in the following questions:—If Mozart be allowed, shall we not be expected to make the same concession in favour of Haydn? Concede these points, and where shall we stop? With what propriety can the appellation *then* be continued of 'Concert of Ancient Music'? Whatever difficulty might exist in furnishing satisfactory answers to these *weighty and important* queries, his lordship was not convinced by this *Socratic* mode of reasoning, and by perseverance succeeded in carrying his point. The real state of the case, we apprehend to stand

thus—Lord Darnley was a sufficiently attentive observer of the 'signs of the times,' to see most evidently, that unless some indication, on the part of the directors, was manifested to improve and enlarge the very contracted system hitherto acted upon, nothing could avert that impending fate, which every successive season more clearly demonstrated was, if gradually, yet certainly approaching. To precisely similar views, we doubt not, we owe the introduction of Haydn this season. The new conductor possesses sufficient *tact*, from his long connexion with those concerts, to form a tolerably correct judgment of the present posture of affairs; and most probably, supported by the personal influence of the new director, has been successful in accomplishing that which, under other circumstances, would have been found to be a hopeless attempt. Most happy shall we be if the result prove, that the patient has not proceeded so far towards a state of exhaustion, as to render the application of stimulants unavailing.

If the selection under consideration did not chiefly consist of pieces, so hackneyed by constant repetition as to pall upon the ear, and produce weariness in the room of pleasure, with what commendation does it not deserve to be spoken of, containing, as it does, compositions of the highest order of excellence!—but, why should we indulge this useless regret? or rather, why should we give vent to it, seeing that the far more forcible appeal, of whole rows of empty benches, in a room scarcely half filled, is insufficient to produce a change of system? The three instrumental pieces, Nos. 1, 10, and 14, were admirably played; the latter was performed for the first time at these concerts, and gave general satisfaction. We take this opportunity of hinting to the new conductor a fault in his predecessor, which we hope he will avoid. Much of the instrumental music has been deprived of its proper effect by being played too slow; the overtures, Handel's in particular, were spoiled by the dozy, tame manner of performance; and the symphonies of Mozart never produced half the effect here that they did at the Philharmonic Concerts, for the very same reason.

Mrs. Bishop was the prima donna of the evening. This was as unfair towards the lady, as towards the subscribers. She evidently takes pains, and is desirous of excelling; but she is still a great way from excellence; in both her songs (Nos. 6 and 13) her intonation was imperfect; and the inimitable 'Che farò,' of Gluck, which she sung at the rehearsal, and in place of which 'Il mio cor,' of Cimarosa (No. 6) was substituted, suffered greatly from this cause. The approbation we bestowed on Mrs. Knyvett, in our notice of the second concert, is equally due to her in the present. Miss Stephens executed her two airs (Nos. 4 and 17) quite as well as we have been accustomed to hear them: it is but justice to say, that we know of no singer in the present day who could have made more of them. Mr. Phillips ought to have been perfect in his part, (No. 9.) for he rehearsed it both last Monday and the Monday preceding. He certainly has no competitor when he chooses to excel. Mr. Abraham, in Purcell's song, (No. 15.) was accompanied on the trumpet by Mr. Harper most admirably. This same piece was introduced by Lord Derby, in the ninth concert of the last season; and we asked then, as we do now, why is the fine chorus, 'Let all rehearse,' forming, indeed, part of the song itself, not performed? Of the choruses, we speak with unqualified praise; it is difficult to point out where a preference can be given: perhaps Nos. 15 and 17 (in themselves wonderful compositions) deserve particular mention for the precision with which the voices and instruments accorded,

worthy of the best days of the Ancient Concerts. The beautiful glee, No. 2, was injured by Mr. Knyvett's accompaniment: it ought to be sung without any instrument: it is then only that the combination of the harmonies produce their due effect by the blending of the

voices,—far more pleasing to the ear than to have the chords struck upon an instrument, imperfect in its very nature, and, so far, jarring against than assisting the voices: this, however, is to be understood only when the voices are strictly in tune and skilfully arranged.

THE PHILHARMONIC CONCERTS.

FIRST CONCERT, Monday, February 27, 1832.

ACT I.			
Sinfonia, No. 1.	MOZART.		
Scena, (Mrs. Wood,) 'Sento mancarci l'anima'	MAYER.		
Concerto, Piano-forte, (Mr. John Field, of St. Petersburg)	FIELD.		
Duetto, (Mrs. Wood and Signor Winter,) 'Sei già sposa,' (<i>La Donna del Lago</i>)	ROSSINI.		
Overture, (<i>Bekehrer der Geister</i>)	C. M. VON WEBER.		
ACT II.			
Sinfonia, No. 4.	BEETHOVEN.		
Aria, (Signor Mariani,) 'E comincio a voi,' (<i>L'Enlèvement</i>)	DOIZETTI.		
Concerto, Violin, (M. Bohrer)	BOHRER.		
Cavatina, (Signor Winter,) 'Che viditi amici,' (<i>Zelmira</i>)	ROSSINI.		
Overture, (<i>Les Abencerages</i>)	CHERUBINI.		
Leader, Mr. F. Cramer.—Conductor, Mr. Cramer.			

THE twentieth season of the Philharmonic Society has now commenced, and all will admit that so many years have not elapsed without producing a remarkable change in the taste of this country for instrumental music, brought about entirely by these concerts; a change of the most beneficial kind, or the great symphonists have exerted their gigantic powers in vain, and the efforts of orchestral performers have been worse than useless. So far, then, are we indebted to the body of professors who established the present society, and have since supported it, and the obligation of all lovers of the art is great: but why should not every department under their management be equally superior?—why is vocal music to be so far below the instrumental? The subscription has always been full; the funds are in a flourishing state; no pecuniary difficulties, therefore, can be assigned as an excuse for what excites such loud and reasonable complaint. There must exist a great want either of activity or ability; or, what is possible, a system of favoritism has crept in here, and damaged by its pernicious leaven what might be the most perfect musical institution, not in this country only, but in Europe.

We are led into these reflections by the vocal performances of this first concert, which were extremely disgraceful to the society. The scena by Mrs. Wood was well sung, for she cannot sing amiss, though we have heard her to more advantage; but the music selected for her, or perhaps chosen by herself, is of a quite second-rate order. The duet went off very indifferently; the parties had not released in an efficient manner. Signor Winter's cavatina was in all respects eminently dull; and the aria of Donizetti, from the wretched *Enlèvement de Rome*, was, both as regards composition and execution, so intolerable, as to produce very distinct marks of displeasure.

The symphonies were certainly admirably performed. That of Mozart, in D, the second of Ciachettini's scores, has not been so often heard as his others, therefore, is more fresh. How lovely the andante of this, in G; how tranquilizing! The finale too, formed of simple materials, most strikingly beautiful in combination! This is the only symphony of Mozart without a minuet and trio: it consists but of three movements. Beethoven's, in A♭, has

often drawn forth our warmest praises*: we can only add, that we wish it were more frequently heard in public.

The concerto, by Mr. Field, proved in every way a highly gratifying performance. The favourite pupil of Clementi, he left England some thirty years ago, established himself at St. Petersburg, and never, till the present year, has re-visited his native country. His concerto, in E♭, differs materially from the more prevailing style; it is clear, melodious, and not so overladen with what are called brilliant, but are in fact confused, passages, as we are now so much accustomed to hear. The middle movement, a *pastorale*, is exceedingly delicious, and excited a unanimous ecstacy. The finale is very lively, though the whole was, perhaps, rather too long, the first movement particularly, which admits of abridgement. Mr. Field has a rapid finger, and executes with the utmost degree of neatness. His taste is pure, and in expression he every now and then reminds us of the great master of this style, Cramer. The violin concerto was well executed, but M. Bohrer's tone is meagre,—a quality for which, in our opinion, nothing can compensate. He, however, did not disgrace his instrument by playing any of those tricks which have recently been so much applauded. Of the overtures it is needless to say much. That of Weber is full of imagination, and will please more the oftener it is heard. Cherubini's does very well as a finale.

SECOND CONCERT, Monday, March 12, 1832.

ACT I.			
Sinfonia in C Minor	BEETHOVEN.		
Song, (Mr. Phillips,) 'Oft from the sleep'	CHERUBINI.		
Scxtuor, two Violins, two Violas, Violoncello & Contrabasso, (Messrs. Toibecque, Watts, Moralt, Lyon, Roussellot, and Dragonetti)	MATTHEW.		
Scena, (Mrs. H. R. Bishop,) 'Ah un omnia di speranza,' (<i>Pietro von Abano</i>)	SPORH.		
Overture, <i>Oberon</i>	C. M. VON WEBER.		
ACT II.			
Sinfonia, Letter Q	HAYDN.		
Aria, (Madame Stockhausen,) 'Non mi dir,' (<i>Il Duca Giovanni</i>)	MOZART.		
Fantasia Concertante (MS.) composed for the Philharmonic Society;—Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Double Bass, (Messrs. Nicholson, G. Cooke, Willman, Mackintosh, Platt, Harper, and Dragonetti)	CHERUBINI.		
Terzetto, (Madame Stockhausen, Mrs. H. R. Bishop, and Mr. Parry, jun.) 'Coraggio!'	BEETHOVEN.		
(Fidelo)	WINTER.		
Overture, (<i>Tamara</i>)	CHERUBINI.		
Leader, Signor Spagoletti.—Conductor, Sir George Smart.			

It would be superfluous to say anything in praise of Beethoven's symphony, being familiar to all, and of its merits only one opinion is entertained. That of Haydn is among his earlier works, and comparatively little known. It is in G, No. 3 of Ciachettini's collection, and was performed under the composer's own direction at Oxford, when that university conferred on him the honour of a

* The minuet and trio from this is given in our volume for 1830, p. 206.

degree. The simple beauties of this will always be admired. The adagio, in D, is one of the most graceful and original compositions of a master who, in elegance and invention, has never been surpassed. How admirably has he, in the finale, worked up a subject which in other hands would have sunk into something not far removed from vulgarity! The *Oberon* overture was well performed, and received in a manner worthy of its extraordinary merits. That of Winter was equally well executed, but, being the last piece, little attended to.

The sextuor of Mayseder is a miserably no-meaning, contemptible composition. In so long a piece, it is next to impossible that there should not be a few good passages, but here they amount to a very small number indeed. The performance of it was of a mediocre kind; though it is just to say that it was got up in haste,—a fact which proves great misconduct or mismanagement somewhere. The fantasia of Neukomm is full of sweet melody, of excellent writing for the different instruments, and, consequently, produced the happiest effect. At first view, the mixing of a double-bass with wind instruments seems an incongruity, but the result proved the correct judgment of the composer. He wrote, too, for Dragonetti, the *colonne de l'orchestre*, who imparted to it all his genius. But each of the party

was perfect on his own instrument. What a matchless assemblage of talent! The piece was re-demanded by every auditor, and we earnestly hope that it will be repeated during the season.

Phillips sang the same composer's new song in the purest manner. It is a masterly work of the serious kind, but was very ill placed. Indeed, the whole concert betrayed in its arrangement a great want of discernment. The scena of Spohr from this circumstance did not produce the effect it might have done; it was too much of the same colour as the preceding song. The aria sung by Mad. Stockhausen charmed everybody. The exquisite beauty of the composition, and the perfect neatness and delicacy of the performance, drew forth the loudest plaudits from an *unpacked* audience. For the same practices do not prevail here as at our theatres, where anything or anybody may obtain the 'most rapturous applause' for one evening. The *terzetto* was in all respects a failure; it is not calculated for a concert-room, and was but indifferently performed.

. City of London Amateur Concerts, and Societa Armonica. Want of room compels us to defer our intended notice of these interesting performances, until next month.

FOREIGN MUSICAL REPORT.

BERLIN.

Königliche Theater.—The performances at this theatre have not been distinguished by much variety. Boieldieu's opera, *Die Umgeworfene Wagen* (the Overtumed Carriage), which was first produced at the Königstadt Theater, and was indebted to the exertions of Mlle. Tibaldi for its success, has also been brought out here; its reception, however, notwithstanding some excellent singing, as well as acting, on the part of the young Florentine Mlle. Lehmann, was but indifferent.

At the *Königstadt Theater* the second part of *Das Donauweibchen* (the Maid of the Danube) was well received; special scenes also from various operas have been represented in character; in these Mlle. Hänel reappeared.

Handel's oratorio, *Israel in Egypt*, has been given by the Academy of Singing in a superior manner.

STUTTGART.

The applause which *Der Freyschütz* invariably meets with has, during its frequent representations here, been lavished on it with a warmth approaching to enthusiasm.

In the way of novelty we have had an opera in three acts by Kapellmeister Lindpaintner, *Die Amazone, or Der Frauen und der Liebe Sieg* (the Triumph of Woman and Love), and *Macbeth*, also in three acts, composed by A. H. Chelard, Kapellmeister in Munich. The principal singers in *Die Amazone* were Mlle. Hans, and M. Vetter from the theatre at Darmstadt. The overture is a spirited composition; in fact, the whole opera, like all the former productions of its composer, displays evident traces of the master-mind no less in its melodies than in the instrumentation.

PRAGUE.

An opera in two acts, *Die Jungfrau*, (the Virgin,) taken from the French *La femme sanglante*, has been produced here; it is composed by Conradin Kreutzer, who superintended the rehearsals, and presided at the representations.

The overture, though rather lengthy, is a clever work, and the opera contains several very fine pieces of music, particularly for the male singers, and these, if even entrusted to artists of mere ordinary abilities, cannot fail to be eminently successful.

NAPLES.

Donizetti has produced a new opera at the St. Carlo, called *Fausta*, which is said to be his chef-d'œuvre, and to entitle him to a much higher rank than he has hitherto held in the estimation of musicians. It was received with the most brilliant applause; and even the King is said to have complimented the maestro on the beauties of his composition.

MILAN.

Bellini's *Numa* dragged on a weakly existence for a few nights, but nobody went to hear it. A new opera, by Cesare Pugni, translated from a French piece, and entitled *La Vendetta*, had no better success. Until, therefore, the arrival of Donizetti, who is engaged to write the third new opera of this season, the managers have had recourse to the stock pieces, and revived Rossini's *Otello*, which gives them the opportunity of using the splendid talents of Mad. Pasta to the best advantage.

TURIN.

A new opera by Mercadante, called *I Normanni in Parigi*, (the Normans in Paris) has been produced in the great theatre of this city, and notwithstanding it is unreasonably long, (the two acts occupying upwards of four hours in the representation,) with great success. The finales are the weakest part of the opera; and it is remarkable, that in this department, which is the stronghold of Rossini, almost all his successors and imitators fail. The performers and composer were called forward *three times* by the audience, a signal in Italy of the most decided success, and this not only on the first but on the second and third nights.

THE DRAMA.

KING'S THEATRE.

WE really set about this article in a state of hopelessness. What can we say? We have only to record a series of failures, a tissue of unfortunate management. On the 25th of February, the eternal *bouche-trou*, *Il Barbiere di Siviglia*, was performed, a Signora ALBERTINI as *Rosina*, and the whole opera quite as badly got up and executed as last season. On the 29th of the same month, the *Elisa e Claudio* of MERCADANTE, first given here and condemned in 1823, was revived, to be again sentenced to a second banishment, whence, let us hope, it will never be recalled. Madame de MERIC, as *Elisa*, exerted all her powers to support the piece,—and the more we hear her the better are we pleased with her, both as a singer and actress,—but in vain; she had to work in an unfruitful soil, and assistance she found none. A Signor ARNAUD appeared in this, but was not heard; what his voice is, therefore, or his style of singing, we should be conjurers enough to discover.

The next attempt to do something, was, in engaging Madame Puzzi to take the part of *Agia* in *Pietro l'Eremita*, or *Mosè*. This did not prove decidedly successful, and as Mr. Mason declined giving her an engagement for the season, she declined repeating the part, which was transferred to Madame MERIC, and a correspondence ensued in the papers, carried on by the offended cantatrice and the disappointed *Impresario*, in which neither appeared to any great advantage.

On the 24th of March, SPONTINI's French opera *La Vestale*, set to Italian words, was produced. This was first brought out here in 1826, and failed, for it will never succeed on the Italian stage; it is essentially French music, suited to the French language, adapted to the national taste, and unsuited to any other. Besides which, much of its effect depends on scenery, decorations, and, more than these, on a spacious stage, grand processions, and such accessories as the King's Theatre does not afford. It was most injudicious ever to think of such an opera in London, but it was a Frenchman who made the first attempt. Mr. Mason should have been warned, not encouraged by such an example.

We can only express a hope that things will mend here: our expectations, however, are not very sanguine. But we do sincerely regret that such a band should not be better employed. The ballet is quite on a par with the opera, and the house is nearly deserted.

DRURY-LANE THEATRE.

AN opera, under the name of *Der Alchymist*, was produced here on the 20th ult., the story from a tale by WASHINGTON IRVING, and the music culled from no less than five operas of SPOHR. Whatever may be the deficiencies of the plot, and the unmeaningness of many of its characters—both abundantly apparent—we must pass them with little remark—for an uninteresting story, developed with no dramatic skill, is not a very rare commodity, and it is an irksome task to gravely criticise absurdities.

There must be somewhere a singular want of judgment in the choice or getting-up of operas at this house. We question if there has been a single instance of success since the production of *Masaniello*. We presume that Mr.

BISHOP selected the music; but he appears to have searched for the heaviest portions of each of the five operas; and has certainly succeeded: for much as we delight in SPOHR, his warmest admirers must admit that he is occasionally ponderous and fatiguing. He, however, has not been fairly dealt by. Wherever there is design in dramatic composition, the adoption of sentiment at variance with that expressed by the original words can never succeed; and to this must partly be imputed the failure of the present mélange. If the tale of *The Alchymist* had been determined upon for the drama, why not at once have adapted it to the entire music of SPOHR's *Alchymist*?

But, in a word, this pasticcio is a failure; and however well Mrs. WOOD and Mr. PHILLIPS sang, no excellence of performance could have secured for *The Alchymist* a favourable reception, beyond the applause which naturally enough followed the vocal efforts of such artists. Mrs. WOOD and Miss PEARSON were much on a par: indeed it would be difficult to decide which exhibited least animation. Mrs. WOOD sang her first cavatina with charming expression: so lovely a composition deserved to have every possible justice done it. Throughout the whole of her performance her superiority was manifest, both in acting and singing; although the concluding scene, where she falls on the dead body of her husband (PHILLIPS), is a great deal too long. She has a tedious scena at the end of the second act, adapted, we presume, from *Pietro von Abano*, as in the course of it we recognized passages which occur in the scena from the opera sung at the last Philharmonic Concert by Mrs. H. R. BISHOP, and which may be assumed to be the original, as no adaptation was necessary. The version given now is so inferior, nay, so positively bad, that we marvel what could be the motive for altering that we allude to, which possesses many beauties. If this, however, be the original scena of the opera, it is utterly unworthy of the author. The finest composition in the whole is the duet for WOOD and SPOHR; it is noble in conception and execution, and roused the audience from the stupor occasioned by the other parts. PHILLIPS was encoined in an elegant Spanish song, with *mirabile dictu!* the mere breath of an accompaniment. How refreshing after the almost incessant fullness of the whole orchestra! The Moorish Romance is, strange to say, the most elaborate composition in the piece; it is good music, but not characteristic. The Gypsy Choruses, highly-wrought as they are, have the same defect. Often did we mentally exclaim, 'How WENER would have treated these subjects!' The introduction of an organ in supernatural and chapel scenes is, it would appear, quite indispensable. It was in action at least four or five times; and consequently lost its effect, which depends on the rarity of its introduction.

COVENT-GARDEN THEATRE.

MEYERBEER's opera continued to succeed at this house till the new arrangements among the performers took place, and Mr. BRAHAM withdrew his services. Miss KEMBLE's tragedy, *Francis the First*, is the prevailing piece at present, and the age at which the authoress wrote it being considered, must be admitted to be a most surprising production. But it is not within our province to say anything further on the subject, it not being a musical drama.

MEMOIR OF THE REV. HENRY ALDRICH, D.D.

IN the introduction to a memoir of Dr. Harrington, in the *Harmonicon* for June, 1830, we remarked that the list of dilettanti who have distinguished themselves as composers, is very scanty. Amongst the few English amateurs who have left behind them written records of their attainments in the musical science, no one deserves a higher place than him whom we have selected for the memoir of the present month. It is true, the lapse of years, and the changes of musical fashion, have removed his works from general performance, even in the circles for which they were originally written; but it is precisely because the posthumous renown of those who have devoted their hours to musical pursuits, is more at the mercy of time and fashion than that of any other artist, that the biographer is called upon to revive the recollection, and re-burnish the fading fame, of such as, though now almost forgotten, were great in their day, and deserve to be admired in all ages.

Dr. HENRY ALDRICH, son of Henry Aldrich, of the city of Westminster, gentleman, was born in or about the year 1647. He was educated at Westminster school, under the famous Dr. Busby, from whom it is said he acquired his early taste for music. In 1662, at the age of fifteen, he matriculated at Christ Church College, Oxford, within the walls of which nearly the whole of his after life appears to have been spent. Soon after his admission he was elected student, and when he had taken his degrees, which he did with distinguished reputation in every branch of learning, he entered into holy orders, and became a celebrated tutor in his college, of which, in February, 1681, he was nominated a Canon, and in March following accumulated the degrees of Bachelor and Doctor of Divinity. The controversy which the open encroachments and covert designs of King James the Second on the established religion of England revived, in all its pristine acrimony, between the Catholic and Protestant Churches, was entered into by Dr. Aldrich with a zeal equal to his learning, and he is characterized by Bishop Burnet as one of those eminent English clergymen who 'examined all the points of Popery with a solidity of judgment, a clearness of argument, a depth of learning, and a vivacity of writing far beyond anything that had, before that time, appeared in our language.' The ability and energy with which he vindicated the cause of his church, and religious liberty in general, was probably the principal and immediate, though not the only, reason why, on the flight of Dr. Massey, the Popish Dean of Christ Church, to the Continent in 1689, he was promoted to be the head of that college, which had for many years numbered him amongst its most distinguished ornaments.

In the elevated situation to which he was thus raised, the conduct of Dr. Aldrich proved equal to the reputation which had led to and secured his advancement. His unremitting endeavours were directed to the encouragement and promotion of learning, religion, and virtue in the college over which he had been happily called to preside; his leisure and his purse were devoted to its embellishment and improvement,—while, to use the words of one of his biographers, 'the suavity of his manners, the hilarity of his conversation, the variety and excellence of his talents, MAY, 1832.

'In conjunction with a fine person, conciliated and attached all committed to his superintendence, to such a degree, that his latest surviving disciples, of the first rank, have been unable to speak recollectedly of their intercourse with him without the tenderest indication of affection to his memory. Ever ready to direct, assist, and encourage their endeavours in pursuit of useful knowledge, he lowered himself (if such works be not rather fit only for a great master) to the composition of different elementary pieces for their instruction.'

In 1702 Dr. Aldrich was chosen Prolocutor of the Convocation. Following the example of one of his predecessors, Bishop Fell, Dr. Aldrich yearly printed some selection from an ancient Greek author for distribution, as a new year's gift, to the students of his house: he composed a System of Logic for the use of his pupil, the Honourable Frederick Christian Howard, son of the Earl of Carlisle, which was first printed in 1691, and has since gone through many editions; he also printed the 'Elements of Geometry' in Latin, assisted in arranging Gregory's Greek Testament, and, in conjunction with Bishop Sprat, revised the manuscript of Lord Clarendon's '*History of the Rebellion*.' It is highly probable that his literary works were much more numerous than even the learned are aware of, his modesty being such, that he did not affix his name even to those which are known to be of his writing.

It was not, however, solely as a learned divine, and an exemplary master of a college, that Dr. Aldrich was known to his contemporaries, or is remembered by posterity; the fine arts shared his attention with the sciences, and while the severer studies claimed his hours of labour, his dignified leisure was cheered and enlivened by the pursuit of music and architecture, in both of which he attained to a degree of perfection which few amateurs arrive at, and which even entitles him (as Sir John Hawkins has said in relation to music) to rank among the greatest masters. The Peckwater Quadrangle of his own college, and the Campanile of the parish church of All Saints, Oxford, both of which he is known to have designed, bear witness, to this day, to his deep knowledge and pure taste in architecture; and if his musical abilities are now less known and less appreciated, it is to be attributed to their being chiefly confined to compositions for the church, which are therefore not to be heard out of the walls of cathedrals or collegiate chapels, and to the change of taste which time and fashion are continually effecting, as regards the one art, while the other remains nearly unaffected by their influence.

At what period of his life Dr. Aldrich visited Italy is not known, but that he passed some time on that classic ground is evident from the introduction to a treatise on architecture, left by him in manuscript, and printed by the University of Oxford in 1789. 'The warm sun of Italy,' says the writer, 'the domesticity with congenial spirits' which he contracted there, exalted his lubred taste, and rendered it extensive through the whole field of arts. 'There he became impassioned for architecture and music' from such specimens of both as no other country can afford. That the impression was not merely local and momentary, his executed designs in the one, and his yet

* daily recited compositions in the other, would enable his 'historian to prove.' It was probably during his residence in Italy, that he amassed, or at least laid the foundation of that collection of music, which at his death he bequeathed to his college, and of which Dr. Burney, who made a catalogue of it, asserts that, for masses, madrigals, and anthems, of the sixteenth and seventeenth centuries, it is the most complete of any he had an opportunity of consulting. Of this collection Dr. Aldrich availed himself to enrich the stores of our own church music, with numerous adaptations to English words, of the works of Palestrina, Carissimi, Graziani, Victoria, and other Italian composers, as well as anthems and motets of Tallis and Byrde, originally written to Latin words, for the worship of the Catholic church. It was not, however, to the mere task of adaptation that his musical works were confined; although not more than five or six of his choral productions continue to be performed, (except at Oxford,) yet he composed nearly forty services and anthems, which are preserved in the third volume of Dr. Tudway's collection in the British Museum; a verse service of his in a is in use at the Royal Chapels, forms part of the collection in the cathedrals of Bristol, Ely, Exeter, Lincoln, Peterborough, Wells, and Worcester, and is published in Arne's collection; and in Boyce's collection is another in a. Though Dr. Aldrich chiefly directed his attention to the cultivation of church music, yet, being a man of 'infinite humour,' he sometimes diverted himself with the composition of rounds and catches, then so much in fashion and favour: eight or ten of his lighter productions of this nature are inserted in the two books of the 'Catch Club, or Merry Companion,' and the round, 'Hark the bonny Christ Church bells,' still retains its popularity, wherever music of that description continues to be cultivated*. He had formed also the design of writing a History of Music, and his collections for that purpose are still preserved in Christ Church library; he

* This is printed in THE MUSICAL COMPANION, published by JOHN PLAYFORD in 1673, and assigned to 'Ma. HENRY ALDRICH,' an evident and careless mistake in the composer's name. The words of this, we learn from tradition, were written by the author of the music. It is not quite unworthy of remark, that the word 'Beeren's' appears in this edition, though subsequently it has, invariably we believe, been printed 'Beaers,' the meaning of which many have unsuccessfully attempted to explain. The former reading makes the matter clear.

did not live, however, to put his materials into any definite form.

Dr. Aldrich is not unknown as a Latin poet; besides some more serious effusions printed in the 'Musæ Anglicæ,' Sir John Hawkins has preserved a humorous translation by him, of the well known English ballad.

A soldier and a sailor,
A tinker and a tailor, &c.

The following epigram is also attributed to him, and if correctly so, it shows that (although not a shadow of an imputation was ever thrown upon the doctor's practical sobriety) he had theoretically no aversion to the bottle:—

Si bene quid memini, causæ sunt quinque bibendi—
Hospitis adventus, presens sitis, atque futura,
Aut vini bonitas; aut quilibet altera causa.

Which has been thus translated:—

If on my theme I rightly think,
There are five reasons why men drink:
Good wine, a friend, because they're dry,
Or lest they should be by and by,
Or—any other reason why.

The doctor's attachment to smoking was more decided, and carried indeed to such a length as to form an entertaining topic of banter and discourse in the University; it raised some laughs against him, but laughs which he always took in good part, even when they proceeded from those who were under his academical command.

After presiding over his college upwards of twenty years, respected by his equals and superiors, looked up to with almost filial reverence by his scholars, and beloved by all who came within his sphere of action, Dr. Aldrich died on the 14th of December, 1710, in the sixty-third or sixty-fourth year of his age. The modesty, which had been so marked a feature of his character through life, led him in his last act to direct, that, though buried in his own church, no memorial should record his virtues, or mark the spot where he lay. His thrifty nephew and executor obeyed the injunction, but a surviving friend some years after traced the following well-deserved eulogium over his grave—

HENRICUS ALDRICH, S.T.P. EDIS CHRISTI DECANUS ET
GRANDE TOTIUS ACADEMIÆ ORNAMENTUM.

ON THE VIBRATIONS OF AIR IN CYLINDRICAL AND CONICAL TUBES.

ON the 15th of March, during the Conversazione at the Royal Institution, Mr. C. Wheatstone delivered a Lecture 'On the Vibrations of Columns of Air in Cylindrical and Conical Tubes,' for the Account of which we are indebted to the *Athenæum*. It was an important and interesting communication, and shows what progress is making in the theory of acoustics, a branch of science to which Mr. W. has most successfully directed his attention, and on which he is destined, if we mistake not, to throw great light very shortly.

After enumerating the various modes by which columns of air may be put into sonorous vibration, and which constitute so many classes of wind instruments of music, the Lecturer proceeded to detail the principal results of Bernoulli's Theoretical Investigations. When a column of air in a cylindrical tube, open at both its ends, produces the lowest sound it is capable of rendering, according to this theory, the motions of the particles of air are made in

opposite directions, alternately to and from the central point or node, where the variations of density are greatest. Mr. Wheatstone gave the following new and decisive experimental proof of this theoretical deduction. He took a tube, bent nearly to a circle, so that its ends were opposite to each other, with a small space between them; he then took a glass plate, capable of making the same number of vibrations as the air contained within the tube, and causing it to sound by drawing a violin bow across it, placed it at equal distances between the two orifices, so that the impulses of the vibrating surface were made, at the same instant of time, towards one, and from the other end of the tube: as might be expected from the theory, these effects neutralizing each other, no resonance took place, and the air in the tube remained at rest. But when (the two halves of the tube moving round each other by means of a joint) the orifices were brought opposite to different vibrating parts of the plate, so that the im-

pulses were made at the same instant towards or from both the orifices, the column of air powerfully resounded.

He then proceeded to show, that when a column of air sounded any other than its fundamental note, it did so in consequence of a division of the column into parts of equal length separately vibrating, in the same manner as the harmonic sounds of a string have been explained; that the air may vibrate when divided into any number of aliquot parts, and the corresponding sounds are as the series of natural numbers, 1, 2, 3, 4, 5, 6, &c.; that, at the limits of each vibrating part, a communication may be made with the atmosphere, by an aperture, or even by entirely separating the tube, without any injury to the sound; that, in each mode of division in which there is a node in the centre, (*i. e.* in each alternate mode,) a solid partition may be placed at the centre of the tube, dividing it into two equal parts, each giving the same sound as the entire tube when the partition was removed; and that, consequently, a tube stopped at one end gives a series of sounds corresponding to the progression 1, 3, 5, 7, &c., of a pipe double its length and open at both ends.

After verifying these established results, the Lecturer proceeded to prove the erroneousness of the prevailing opinion, stated by Chladni and others, 'that the end at which a tube is excited into vibration, must always be considered as an open end, even if it be placed immediately to the mouth, as in the horn and trumpet.' He showed that a cylindrical tube gave the same fundamental sound and the same series of harmonics, when it was excited as a horn, or with a reed, at one end, the other end being open, as when it was excited like a flute or flageolet, at one end, the other end being shut. In proof of this, he adduced the Cremona pipe of the organ, which is a cylindrical tube, one-half the length of the open diapason pipe, which gives the same note; and the clarinet, which is also a cylindrical tube, (the conical bell, which terminates it, being merely a useless appendage,) giving a fundamental sound, and an octave below that of a flute of equal length, and the series of harmonics of a tube closed at one end. He then adverted to the circumstance, that, in all cases of the production of sound at the closed end of the tube, the tone is invariably more powerful than when the sound is produced at the open end of the same tube; and explained, that, in the one case, the impulses are made at that part of the air where the condensations and dilations are greatest, and in the other case, where these vibrations of density are least. This point was illustrated by some experiments with the flame of hydrogen

gas, by which means a column of air can be excited into vibration at any point, between the open end and the node, with a corresponding alteration of intensity. At the orifice of the tube, the smallest possible flame is sufficient to excite the sound, which, however, ceases, if the flame be made to move towards the node (*i. e.* the centre of a tube open at both ends, or the closed end of a tube stopped at one end); but if, at the same time that the flame is advanced in the tube, it be also enlarged in volume, the sound continues, and with increased intensity. By continuing to move the flame towards the node, and, at the same time, to proportionally enlarge the volume, the sound progressively increases in loudness, until it attains its maximum at the node.

By analogous experiments on the sounds produced by the flame of hydrogen gas, in tubes of different diameters, Mr. W. showed, that the loudest tone is produced in tubes of the smallest diameter (when a certain limit is not exceeded), which is exactly the reverse of the generally adopted opinion; and he stated the following to be the general results of numerous experiments: that the flame is required to be larger, as the length of the tube is greater, as its diameter is less, and as the point of excitation is nearer the node.

The Lecturer went on to give an exposition of the laws of the vibrations of the air in conical tubes, and explained, that the air in a tube of this form, excited into vibration, at its closed end, or the summit of the cone, gave the same fundamental sound, and the same series of harmonics, as a cylindrical tube open at both ends. To this similarity of effect, he ascribed the general error, of considering all wind instruments as tubes open at both ends. To illustrate this subject, he showed that the trumpet, French-horn, and hautbois pipes of the organ, all being conical tubes, gave the same sound as the Cremona pipe (a cylindrical tube, excited precisely in the same way), which is only one-half their length. He compared, also, the hautbois, which is a conical tube, with a clarinet, which is a cylindrical tube of the same length, and proved that, in the former, the fundamental sounds were the same, absolutely and relatively, as in the flute (a tube open at both ends, of the same length); and that, in the latter, they were the same with those of a stopped pipe of the same length.

The lecture concluded with a variety of experiments on the sounds of isolated portions of conical tubes, the situations of their nodes, &c., with reference to their practical applications.

RETROSPECT OF MUSICAL LITERATURE.

[Concluded from page 79.]

'It has been justly enough alleged*, with regard to the Italian operas, that there are also many improprieties in these, which offend even the most common observer; particularly that egregious absurdity of repeating, and finishing many songs with the first part; when it often happens, after the passions of anger and revenge have been sufficiently expressed, that reconciliation and love are the subjects of the second, and, therefore, should conclude the performance. But, as if it were unnatural to leave the

mind in this tranquil state, the performer, or actor, must relapse into all that tempest and fury with which he began, and leave his hearers in the midst of it.

I have just hinted this unaccountable conduct of the Italian composers, by way of contrast to a conduct as remarkably ridiculous in our own; I mean, our manner of setting one single trifling air, repeated to many verses, and all of them, perhaps, expressive of very different sentiments or affections; than which, a greater absurdity cannot possibly be imagined, in the construction of any musical composition whatsoever.

* 'Toni on the Florid Song,' p. 91.

‘What may be further observed in the composition of these little airs, is the general method of repeating the same thought in the ritornello, which is heard in the song. By this means, the burthen of the tune, be it ever so common, must incessantly jingle in the ear, and produce nothing but some wretched alternations between the instrument and voice.

‘On the contrary, if the subject of the song was relieved by different passages in the instrumental part, but of a similar air with the vocal; this kind of variety might support the repetition of the whole with somewhat more spirit.

‘Among the many excellent ballads which our language affords, I shall mention that of “Black eyed Susan,” wrote by Mr. Gay; and propose it as a specimen, to show by what methods a composer might handle this genius of the lyric poem; and which, indeed, is no other than to treat them as the Italians have generally managed those little love-stories which are the subject of their serenatas: a kind of musical production, extremely elegant, and proper for this purpose. Therefore I would recommend to our vocal composers, some such method of setting to music the best English songs, and which, in like manner, will admit of various airs and duets, with their recitative, or musical narratives, properly interspersed, to relieve and embellish the whole.

‘Thus one good ballad may supply a fruitful genius with a variety of incidents, wherein he will have sufficient scope to display his imagination, and to shew a judgment and contrivance in adapting his several airs to the different subjects of the poetry. By this means, not only a genteel and consistent performance might be produced, but also fewer good masters would lavish their musical thoughts on subjects so far beneath them; nor, on this account, would there be any dearth of those agreeable and familiar airs, which might properly be calculated for those entertainments, where the public ear should be always consulted; and of which I have so good an opinion, that, were this difference between a just or false taste but fairly submitted to its decision, I should not dispute, but the composition which was most natural and pleasing would bid fairest for the general approbation.

‘Yet, so long as our composers prosecute their studies without the least knowledge of any works but such as are on a level with their own, they must never expect to advance in the esteem of their judges. For, as the striking beauties in a fine composition elevate and enliven the fancy, so is it depressed and vitiated by too great a familiarity with whatever is mean and trifling.

‘He, therefore, that is blessed with happy talents for this art, let him shun all the means of catching the common air, which so strangely infects and possesses too many composers; but, unless he has the virtue of the bee, who,

“With taste so subtly true,
From poisonous herbs extracts the healing dew,”

I fear he must banish himself from almost every place of public resort, and fly, perhaps, to monasteries and cells, where the genuine charms of harmony may often, indeed, be found, for stores to grace his future productions.

‘Our church music is equally capable of improvements from the same sources of taste and knowledge. We seen, at present, almost to have forgot, that devotion is the original and proper end of it. Hence that ill-timed levity of air in our modern anthems, that foolish pride of execution in our voluntaries, which disgusts every rational hearer, and dissipates, instead of heightening, true devotion.

‘If our organist is a lover of poetry, without which we

may dispute his love for music—or, indeed, if he has any well-directed passions at all—he cannot but feel some elevation of mind, when he hears the psalm, preceding his voluntary, pronounced in an awful and prophetic strain: it is then he must join his part, and with some solemn air relieve, with religious cheerfulness, the calm and well-disposed heart. Yet if he feels not this divine energy in his own breast, it will prove but a fruitless attempt to raise it in that of others; nor can he hope to throw out those happy instantaneous thoughts which sometimes far exceed the best-concerted compositions, and which the enraptured performer would often gladly secure to his future use and pleasure, did they not as fleetly escape as they arise. He should also be extremely cautious of imitating common songs or airs, in the subjects of this latter kind of performance; otherwise he will but too much expose religion to contempt and ridicule.

‘It may not derogate from our subject of church music, just to mention the present method of singing the common psalm tunes in the parochial service, which are everywhere sung without the least regard to time or measure, by drawing out every note to an unlimited length. It is evident that both the common and proper tunes were originally intended to be sung in the *alla-breve* time, or the regular pointing of two, three, or four minims in a bar,—a kind of movement which every ear, with the least practice, may easily attain; nor when they are sung in parts should there be any more than three, *i. e.* one treble, tenor, and bass; as too complex harmony would destroy their natural air. And, in this style, our psalm tunes are capable of all the solemnity that can be required from such plain and unadorned harmony.

‘Whoever has heard the Protestant congregations abroad sing, in parts, their psalms or hymns, may recollect, with some pleasure, that part of their religious worship; and their exceeding us so far in a performance of this kind, is chiefly owing to the exact measure in which those tunes are sung, and not to their harmony; for the greatest part of our own, which were composed soon after the Reformation, by those excellent masters we had at that time, would doubtless be found, as well in regard to their solemn air as harmony, equal, if not superior, to any compositions of their kind. And, we may further observe, that air is, in a higher degree, productive of both solemnity and cheerfulness, than harmony; for there is a dignity and grace in the former, when invented by genius, which a masterly harmony may indeed assist, but can never produce.

‘However trifling it may appear to consider this species of music, I cannot but own, that I have been uncommonly affected with hearing some thousands of voices hymning the Deity in a style of harmony adapted to that awful occasion. But sorry I am to observe, that the chief performer in this kind of noble chorus is too often so fond of his own conceits, that, with his absurd graces, and tedious and ill-connected interludes, he misleads or confounds his congregation, instead of being the rational guide and director of the whole.

‘It may be thought, perhaps, by thus depriving our organist of this public opportunity of showing his dexterity, both in his voluntary and psalm tune, that all performers indiscriminately might be capable of doing the duty here required; but it will be found no such easy matter to strike out the true sublimity of style which is proper to be heard when the mind is in a devout state; or, when we would be greatly solemn, to avoid the heavy and spiritless manner, which, instead of calmly relieving and lifting up the heart, rather sinks it into a state of deprivation.

* We might soon arrive at a very different style and manner, as well in our compositions as performance, did we but study the works of the best chapel-masters abroad,—as Caldara, Lotti, Gasparini, and many others, whose excellent compositions ought surely to be better known, and rescued from the possession of those church virtuosi, whose unobscurable delight is to engross to themselves those performances, which, in justice to their authors, as well as the world, they ought freely to communicate.

* We may clearly discern the effects of such a commerce, as is here proposed, with the works of the greatest masters. The immortal works of Corelli are in the hands of every one; and accordingly we find, that from him many of our best modern composers have generally deduced their elements of harmony. Yet there remains something more to be done by our present professors; they ought to be as intimately conversant with those other great masters, who, since Corelli's time, have added both taste and invention, and, by uniting these, have still come nearer to the perfection of the general-harmonic composition.

The numerous seminaries in Italy seldom fail of producing a succession of good masters: from these we might select such pieces as would greatly contribute to the real solemnity of the cathedral service; while others again, of a different kind, might be compiled and fitted for concertos, or other musical purposes: so that there would never be wanting a variety of examples and subjects for the practice of all students in harmony whatever; and, by an assiduous application to a greater and more comprehensive style than we have hitherto attempted, we should soon be able to acquire so true a taste as would lay a sure foundation for the forming our own masters.

* If it should be asked, who are the proper persons to begin a reform in our church-music? it may be answered, the organists of cathedrals, who are, or ought to be, our *Maestri di Capella*, and by whom, under the influence and protection of their deans, much might be done to the advancement of their choirs; nor would they find any difficulty in accomplishing this useful design, as there are many precedents to direct them, both from Dr. Aldrich and others, who have introduced into their service the celebrated *Paestrina* and *Carissimi* with great success. And if this method, when so little good music was to be had, hath been found to advance the dignity and reputation of our cathedral service, how much more may be expected at this time, from the number and variety of those excellent compositions that have since appeared, and which may be easily procured, and adapted to the purposes here mentioned!

* An improvement of this kind might be still more easily set on foot were there any history of the lives and works of the best composers, together with an account of their several schools, and the characteristic taste and manner of each,—a subject, though yet untouched, of such extensive use, that we may reasonably hope it will be the employment of some future writer*.

* Painting has long had an advantage of this kind, but whether it has profited by such an advantage, may at present, perhaps, be disputed; however, I think, if both these arts are not now in the state of perfection which one might wish, it ought not to be attributed to the want of genius, but to the want of proper encouragement from able and generous patrons, which would excite them to more laudable pursuits; many professors in both the sciences having alike employed their talents in the lowest branches of their

art, and turned their views rather to instant profit than to future fame.

* Thus, and thus alone, can we hope to reach any tolerable degree of excellence in the nobler kinds of musical composition. The works of the greatest masters are the only schools where we may see, and from whence we may draw, perfection. And here, that I may do justice to what I think the most distinguished merit, I shall mention, as examples of true musical expression, two great authors, the one admirable in vocal, the other in instrumental, music.

* The first of these is Benedetto Marcello, whose inimitable freedom, depth, and comprehensive style will ever remain the highest example to all composers for the church; for the service of which he published at Venice, near thirty years ago, the first fifty psalms set to music. Here he has far excelled all the moderns, and given us the truest idea of that noble simplicity which probably was the grand characteristic of the ancient music. In this extensive and laborious undertaking, like the divine subject he works upon, he is generally either grand, beautiful, or pathetic; and so perfectly free from everything that is low and common, that the judicious hearer is charmed with an endless variety of new and pleasing modulation; together with a design and expression so finely adapted, that the sense and harmony do everywhere coincide. In the last psalm, which is the fifty-first in our version, he seems to have collected all the powers of his vast genius, that he might surpass the wonders he had done before.

* I do not mean to affirm that in this extensive work every recitative, air, or chorus, is of equal excellence. A continued elevation of this kind no author ever came up to. Nay, if we consider that variety which in all arts is necessary to keep alive attention, we may, perhaps, affirm with truth, that inequality makes a part of the character of excellence,—that something ought to be thrown into shades in order to make the lights more striking. And, in this respect, Marcello is truly excellent; if ever he seems to fall it is only to rise with more astonishing majesty and greatness*.

* To this illustrious example in vocal, I shall add another, the greatest in instrumental music,—I mean the admirable Geminiani, whose elegance and spirit of composition ought to have been much more our pattern, and from whom the public taste might have received the highest improvement, had we thought proper to lay hold of those opportunities which his long residence in this kingdom has given us.

* The public is greatly indebted to this gentleman, not only for his many excellent compositions, but for having as yet parted with none that are not extremely correct and fine. There is such a gentleness and delicacy in the turn of his musical phrase (if I may so call it), and such a natural connection in his expressive and sweet modulation throughout all his works, which are everywhere supported with so perfect harmony, that we can never too often hear or too much admire them. There are no impertinent digressions, no tiresome, unnecessary repetitions; but, from the beginning to the close of his movement, all is natural and pleasing. This it is properly to discourse in music, when our attention is kept up from one passage to

* ———— * Far the greatest part
Of what some call neglect is study'd art.
When Virgil seems to trifle in a line,
'Tis like a warning-piece, which gives the sign
To wake your fancy and prepare your sight
To reach the noble height of some unusual flight.
Роскошном, Essay on Translated Verse.

* The histories of music by Hawkins and Burney have well supplied the deficiencies of which Arison complains.—Editor.

another, so as the ear and the mind may be equally delighted*.

* *Tempora mutantur!*—It is diverting to find Marcellus and Geminian proposed as the only models for imitation. Great they were in their day, and there is still much to admire in their works, which are not so well known to the modern musician as they deserve to be. But we here discover the partiality or prejudice of the writer: Handel was his contemporary—he surely had not the vanity to consider him as his

* From an academy formed under such a genius what a supreme excellence of taste might be expected!'

rival—and all his splendid works were familiar to every one at the time when Avison published his essay; yet he set up two Italian composers as the goals of his idolatry, without ever mentioning the illustrious German master!—Poor human nature! We must make some allowance for such littleness, which, however, Avison no further suffered to influence his critical opinions.—*Editor.*

AN OUTLINE OF THE SYSTEM OF MODERN HARMONY.

By M. DE PRONY.

Of the characteristics which distinguish our musical system from that of the ancients, the principal is *harmony*, taking the word in the sense given to it by modern musicians. Harmony, in this acceptation, is a succession of chords, subjected to certain laws, according to which several different melodies, governed by a common rhythm, and heard together, produce an effect agreeable to the ear. This produces what is termed playing or singing *in parts*. These rules of harmony were discovered by persons who, following the guidance of the ear, felt their way in the best manner they could, several ages before even an idea was formed of referring them to physico-mathematical principles. The theory founded upon these principles has two distinct parts: in the one, sounds are considered in themselves,—in the other, they are considered in relation to the impression they produce on our organs. In the first part considerable progress has been made; the second still remains very incomplete. Happily, although the laws assigned to harmony, to the formation and succession of chords, are merely experimental and empirical, yet their perfect accordance with our organization is not less a fact, the truth of which is incontestable. Thus, when the ear, without being previously prepared by any anterior succession of sounds or chords, hears two sounds at the interval of a second, as c, d, it will naturally wish for the solution of this second, by the diatonic progression of one of the two notes; namely, by the descent of the d to the c, or by the ascent of the d to the e. (Those who are acquainted with the theory of Rameau will observe, in the second solution, the analogy to a progression of the sixth, which has been a good deal contested.)

If the ear, after being prepared by a harmony in a given mode, that of c, for instance, is struck simultaneously by the sounds a, n, d, r, it will immediately require that n should rise to c, and r fall to e. This resolution completed, the ear will repose with satisfaction on the chord g, c, e.

If an interval be flattened in the minor, this want of a return to concordant sounds will be more strongly felt. Take, for instance, n, d, r, and a b, and the resolution into c, e, b, and g, will be still more imperiously demanded.

It is, therefore, very erroneous to suppose that effects like these are the result of habits acquired by our organ of hearing. It is true that the frequency of sensations, and their exercise, give to a true ear a greater delicacy of sensation; but these organic phenomena have their pre-existent principle in nature, and will be found to be the same in all well-organized individuals.

We know of musical theories, in which the consideration of the *requisitions* of which we have just spoken, has been employed as a means for referring the rules of harmony to

certain kinds of laws of *affinity* or *attraction*; but the theories in question are nothing, in reality, but so many particular modes of enunciating phenomena, of which no explanation is furnished.

Rameau, in his system, immediately came to issue with difficulties. Profiting by the discoveries made relative to the resonance of a sonorous body, he took, for the basis of his theory, the production of *harmonies* which are heard with the *fundamental* sound.

The length of a sonorous chord being represented by I, the first harmonies, those which a practised ear distinguishes in the sound emitted by this chord, especially if it be of metal, and has a clear resonance in the grave tones, give the unisons of those produced from chords of the same material, thickness, and tension, the lengths of which are $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$.

The sounds $\frac{1}{2}$ and $\frac{1}{3}$ are but the repetitions of octaves; but we have $\frac{1}{4}$ and $\frac{1}{5}$, the first the octave of the fifth, and the second the double octave of the major third. Here, therefore, we have the perfect major chord well established.

The question afterwards was, to ally to these phenomena of resonance the perfect minor chord and dissonant chords, their preparations and solutions; and it cannot be denied that this task presents serious difficulties.

As for the rest, it is not in the works of Rameau that a solution of these difficulties is to be sought for, but in D'Alembert's work, entitled, *Les Elémens de Musique*. The theory of the *fundamental base*, by which the study of harmony is considerably simplified and abridged, is laid down in this work with a distinctness and lucidity of order which are perfection itself.

I will now quote the summary view, given in my *Mécanique Analytique*, of the musical system by which Tartini sought to displace that of Rameau.

'In order to attain to the same object, Tartini followed a course inverse, in appearance, to that of Rameau. He remarked, that in causing to be heard together any two neighbouring sounds whatever, taken from among those which gave the subdivisions $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, &c., of a chord under a constant tension, a third sound would be heard at the same time, generated by the two others, and which he judged to be the sound $\frac{1}{6}$.

'Tartini was deceived by the identity of the octaves, and has taken for the sound I of the whole chord, the sound $\frac{1}{6}$ of its moiety, which is the octave of the preceding.

'It is extremely probable that the production of this third sound is owing to the coincidence of two generating sounds, coincidences which, during a given time, are equal in number to that of the vibration of the chord I, during the same time. When these coincidences take place, there result therefrom certain *swellings* of the sound, or *beatings*

(according to the term employed by organists), which, affecting the ear more strongly than the intermediary vibrations, give the sensation of a particular sound, distinct from the two sounds really produced by mechanical means.*

This explanation is in every respect conformable to that which the great geometrical Lagrange has given in the 1st vol. of *La Collection de l'Académie de Turin*, p. 103*.

REMARK.—Tartini has employed an expression nearly equivalent to that of *fundamental base*, conformably to the usage followed by the Italian musicians, of regarding as the fundamental note (*nota di fondo*) every note, which, in a composition in several parts, is placed below the others. Thus, they gave the respective names of 1st, 2nd, and 3rd base, to the lower notes of the chord *ut, mi, sol*, and of its inversions, *mi, sol, ut*; *sol, ut, mi*. This equivocal employment of words has led some persons, but little instructed in these matters, to say, that the first idea of the fundamental base does not belong to Rameau: they had not remarked with sufficient attention that this musician applies the term *fundamental* exclusively to the lowest note of a chord, the sounds of which are found ranged in the direct order, as *sol*, in the chord *g, a, b, c, d, e*; and that this note preserves the name of *fundamental* in all the inversions of the chord. It also preserves it when the chord of *supposition* is employed. For instance, in the chord of *supposition*, *c, d, e, f*, it is still the *c* which bears the name of fundamental.

Hence that happy simplification of the theory of harmony, by classing chords in distinct groups or families, instead

of considering them, as had before been done, insulated one from the other.

N.B.—The reader will, we doubt not, excuse us for quoting a remarkable passage from the Report made to the Institute by the celebrated composer Cherubini, relative to Cotel's *Traité d'Harmonie*.

'Doubtless there is a necessity in music for a fundamental base; but it ought not to be erected into an exclusive system, or be forced, as Rameau wished, to proceed by certain intervals rather than by others. The pure and simple fundamental base, and the only true one, which indicates and contains merely the generating sounds of the primitive chords, is produced by a sonorous body.

'The best thing, perhaps, in the system of Rameau is the attention which he has paid, and the practical use to which he converted the inversions of the chords, and his having there classed them in families. But after all, even with the most perfect knowledge of this system, with the most familiar acquaintance with its means, and every disposition to apply them, it is impossible to discover, as a source, the fundamental base in the new harmonic combinations so much admired in the works of the great modern masters, above all in those of Mozart and Haydn *.'

* During Haydn's residence in London he was asked by a composer, who was a rigorist in his art, why, in one of his most beautiful symphonies, he had given such and such a passage, contrary to the common rules of harmony; the reply of this great musician was, 'Because I frequently forget the rule in favour of my imagination; and I find my account in so doing.' There is a conscious dignity in this reply which will illustrate the lines of our poet:

'Great wits may sometimes gloriously offend,
And rise to faults true critics dare not mend.'

* See *La Mécanique Analytique de Prony, 2e Partie, 4e Section, Art. 1257.*

MEMOIRS OF THE METROPOLITAN CONCERTS,

[Continued from last Volume.]

BACH & ABEL'S—THE PROFESSIONAL— SALOMON'S.

To trace, with at least tolerable accuracy, the rise and progress of the Ancient and Vocal Concerts was, comparatively, an easy task; a considerable portion of their history lies within the memory of existing musicians and amateurs, and the books of their performances, still preserved by many collectors, are available to correct the errors or supply the chasms of recollection. The attempt to collect the scattered memorials of other concerts which have, from time to time, risen, flourished, decayed, and fallen, in this metropolis is, till we arrive at the establishment of the Philharmonic, a much more difficult undertaking. The writers on musical history have handed down little more than their mere names,—sometimes not even those,—and it is not in all instances that even a laborious search through the newspapers of the day will afford any useful or certain information. The subject, however, is full of interest. The Ancient and Vocal Concerts were both limited in their range; the one to the music of the passed age, the other to the cultivation and exhibition of not of vocal music only, yet in so large a proportion as to overshadow entirely its instrumental performances, and render them of little interest either in the saloon or the orchestra. It is to the concerts of which this article is intended to give some, though necessarily an imperfect, account, that, on the other hand, we owe the cultivation of a taste for instrumental compositions and the gradual naturalization

amongst us of the newest and best specimens of the great foreign schools.

Michael Christian Festing, a pupil of Geminiani, and the principal founder of the Royal Musical Fund, appears to have established some concerts about the year 1735, which were held at the great room in Brewer-street, Golden-square, and continued for some years to enjoy the fashionable patronage, until they were superseded by a rival establishment, led by Geminiani himself, at the celebrated Mrs. Cornelly's, Carlisle House, Soho-square. Contemporaneous with these were two other concerts, held in the city of London, at the Swan and Castle taverns, and conducted by the organist Stanley: these latter, however, were confined to the performances of Handel's oratorios and other English music.

In the year 1763, or 1764, a new subscription concert was set on foot by

JOHN CHRISTIAN BACH AND CHARLES ABEL,

both celebrated as elegant composers, and both performers of the highest rank; the first on the harpsichord or piano-forte, and the other on the *viol da gamba*, an instrument then highly popular, but which has been long since superseded by the violoncello. These concerts far exceeded, in excellence, any that had preceded them: the two partners continually supplied them with compositions not only new, but of sterling excellence in their kind, and the first talents, both vocal and instrumental, were enlisted in their service. The result was a longer career both of popularity and profit

than any other similar undertaking had hitherto enjoyed. But taste is ever on the change; and not only is a succession of novelty, as well as of excellence, necessary to perpetuate and chain down public favour, but it may even be asserted that mere long-continued familiarity with any given names is sufficient of itself to create satiety and to weary patronage. Whatever was the cause, Bach and Abel's concerts, after enjoying nearly twenty years of unrivalled popularity, began to fail in attraction; the receipts, that unflinching barometer of public favour, fell off from year to year; the partners themselves lost, in unavailing endeavours to support their station, all, perhaps more than all, the profits of their halcyon days of prosperity; and a noble amateur, the Earl of Abingdon, is said to have expended 1600*l.* in the futile attempt to prop up and reinstate a falling concern. In the mean time, Bach had died, (1st January, 1782,) and Abel soon after left England for Germany.

Bach and Abel's concerts having thus terminated, several of the most eminent performers in London, foreign as well as native, formed themselves into an association to establish a new subscription concert, to which they gave the title of

THE PROFESSIONAL CONCERT.

It was held at the Hanover Square Rooms, the subscription five guineas for twelve nights, (Wednesdays,) and the number of subscribers limited to five hundred. The direction of the concert was entrusted to a committee, of which the most influential persons, or at least the names now best recollected, were the elder Cramer, (father of the present J. B. and François Cramer,) who led the orchestra; Dance, (still living, a member of the Philharmonic, and, probably, the last survivor of all the founders of the Professional Concert,) who was principal second violin; and also a concerto-player on the piano-forte; Shield; and Cervetto the younger, the celebrated violoncello player. The general list of members united nearly every instrumental performer of distinguished talent at that time in London; one name, however, was wanting—Salomon, who had, indeed, but recently arrived in England, but who, in the short time he had resided here, established his reputation as the first violin player of his day, was excluded from a concert which he was destined a few years afterwards to triumph over and drive from the field.

The Professional Concert had not, however, the complete possession of the town even at its outset; a rival establishment at the Pantheon held out the temptations of Mara's inimitable singing, was led by Salomon, and boasted of Crossill as its principal violoncello. Abel, who had returned to England, was composer and conductor to both. The Pantheou Concerts opened on Thursday, the 27th January, 1785, and continued twelve succeeding Thursdays, the thirteenth being for the benefit of Madame Mara. The first night of the 'Professional' was Wednesday, the 3rd of February following. The selections were:

PANTHEON CONCERT.

PART I.				
Overture	.	.	.	ABEL.
Song, (Signor Bartolini.)	.	.	.	.
Concerto, (Salomon.)	.	.	.	.
Song, (Mara.)	.	.	.	.
Solo, (Crossill.)	.	.	.	.
New Symphony	.	.	.	ABEL.
PART II.				
Concerto Oboe, (Fischer.)	.	.	.	.
Song, (Signor Bartolini.)	.	.	.	.
New Concertante for Violin, Oboe, and Violoncello	.	.	.	ABEL.
Song, (Mara.)	.	.	.	.

PROFESSIONAL CONCERT.

PART I.				
Symphony	.	.	.	HAYDN.
Sestet for Piano-forte (Dance,) Violin (Cramer,) Corni (Payola and Picttain,) Violoncello (Cervetto,) and Oboe (Fischer)	.	.	.	BACH.
Song, (Mr. Harrison.)	.	.	.	.
Grand Concerto	.	.	.	HANDEL.
Song, (Signor Tenducci.)	.	.	.	.
Concerto Oboe, (Fischer.)	.	.	.	.
PART II.				
New Symphony	.	.	.	ABEL.
Solo, Viol da Gamba	.	.	.	ABEL.
Song, (Mr. Harrison.)	.	.	.	.
Violin Concerto, (Cramer.)	.	.	.	.
Song, (Signor Tenducci.)	.	.	.	.
Concertante for Violin, Viola, Violoncello, and Oboe	.	.	.	BACH.

It would be tedious and uninteresting to follow the course of the Professional Concert through the next five seasons; the details would consist merely of a repetition of the names of principal singers and solo players, offering nothing important to the history or progress of the art, for very little ability was shewn in the management of the performances. The opposition established by Mr. Salomon in 1791, on the contrary, not only forms an era in the history of instrumental music in England, but in its remote consequences may even be considered as influencing the progress of the science in general.

It has already been said, that Mr. Salomon was left out of the assembly of artists who founded the Professional Concerts. In the year 1786, he gave six subscription concerts at the Hanover Square Rooms; but the success of this experiment was not such as to encourage him to repeat it the following season: he felt that the contest single-handed with the great mass of the London professors, and their interest and connexion, was too unequal to offer any chance of success; but unwilling to be thrown entirely into the shade, and possessing a mind fertile in resources, he determined, if possible, to persuade Haydn or Mozart to visit London for the express purpose of composing for and conducting their own compositions, at a series of concerts, which, under those circumstances, he determined again to undertake. Many difficulties occurred to obstruct and delay this arrangement, the principal being, the reluctance of Haydn to quit his retirement at Eisenstadt; and it was not until after the deaths of his patron Prince Nicholas Esterhazy, and his friend Madame Boselli, that this reluctance could be overcome. Both these events happened in or about the year 1789; and, in 1790, Mr. Salomon undertook a journey to Vienna to negotiate personally with Haydn and Mozart. It was arranged, that Haydn should return with Salomon to London for the season 1791, and Mozart follow in the succeeding year. The terms on which Haydn was engaged were 300*l.* for composing six new symphonies, 200*l.* for the copyright of them, and a benefit insured at 250*l.* When it is considered, that these arrangements were entered into by Salomon, on his own responsibility alone, it is impossible not to admire the firmness of character and devotion to his art that induced him to enter upon engagements, which even splendid success could hardly render adequately profitable in a pecuniary point of view, and which even a slight reverse must have rendered little short of ruinous.

Mr. Salomon's first concert took place at the Hanover Square Rooms, 11th March, 1791, and was the commencement of a splendid season. Such music and so performed had never before been heard in this capital. Haydn's symphonies, composed for these concerts, are universally admitted to be, beyond all comparison, the grandest and most

perfect of his instrumental writings. In addition to the attraction arising from them, Salomon engaged first-rate singers and solo-players*. Among the first were David, the Misses Abrams, Signora Storce, and Miss Corri, (afterwards Mad. Dussek); amongst the latter, Krump-holz, Yaniewicz, and Master Bridgtower. The death of Mozart induced Salomon to engage Haydn for a second season on the same terms as the first, except that for the copyright of the six additional new symphonies which he undertook to write, Haydn was to receive three instead of two hundred pounds.

The directors of the Professional Concert felt the full weight of Salomon's hold undertaking in the superior popularity of their rival, and the falling off in their subscription list. In order to encounter him with his own weapons, they invited Pleyel, who at that time enjoyed a high reputation in France and Germany, to compose for and conduct their concert during the season of 1792. The contest was looked forward to with intense anxiety by the musical world; but from the moment it really commenced the victory was never for an instant doubtful: Pleyel was a light, elegant, and pretty composer, taking rank with, and in some respects perhaps above, the majority, of his

* The bills of his first six concerts will be found in *The Harmonicon* for February, 1830, p. 46, otherwise they would have been inserted here.

contemporaries; but beyond facility and prettiness, he was incompetent to soar, and placed in immediate competition with the master-genius of Haydn, sunk, perhaps, even below his fair station in the estimation of the London musical public. One year longer the committee of the Professional Concert struggled against the stream, but at the end of the season of 1793 the competition ceased, the Professional Concerts were given up, and the disputed field left entirely to Salomon. But although Salomon was left thus without a rival, his energy did not flag: he again induced Haydn to revisit England in the year 1794, and although that great composer did not bring forward so many new works as his engagement stipulated, he conducted the performances during the season of 1795, and added to the attraction of the concert. The final departure of Haydn for Germany, and also the state of public affairs, at that time very unfavourable to the arts and artists, induced Salomon, in 1796, to suspend his subscription concerts, which, except in the year 1801, he never attempted to revive; and it may be said, that from 1797 until the establishment of the Philharmonic in 1813, modern instrumental music, of the higher character, was to be heard only at a few benefits and at some private concerts, of which notice will be taken in the continuation of these articles.

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To the Editor of the HARMONICON.

SIR,

To those—and I have no doubt they are numerous—who like myself have taken in your work from the first number, a general index, at least of the music and principal matters, is become a real desideratum. Could you not dedicate an extra number to that purpose? If that is not possible, perhaps you will afford a page for the enclosed index of biographical articles, up to the end of 1831, which, since I made it, has saved me much time in searching for what I have wanted to refer to in that department, and will, I am sure, be acceptable to very many of your subscribers.

I am, &c., &c.

S. D.

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REVIEW OF NEW MUSIC.

SONGS OF THE SEASONS, the music composed by the author of THE MUSICAL ILLUSTRATIONS OF THE WAYERLEY NOVELS. (A. Novello, Fifth Street.)

By referring to our review of Miss Eliza Flower's first publication*, it will be seen, that her work impressed us with a most favourable opinion of her talent for musical composition; that the originality, taste, good sense, and independence therein displayed led us to hope much from her future exertions, should her love and knowledge of the art be cherished by a reasonable share of that encouragement without which the brightest genius sickens and fades away, and tempt her again to offer her productions to the public. Our expectations are realized by the appearance of the present publication, which shows the same fertility of imagination, strength of judgment, and freedom from the shackles of fashion and prejudices of musical bigotry that so distinctly mark her admirable *Illustrations* of Sir Walter Scott's novels.

Miss Flower has here allotted a song to each season. The first, SPRING, for two voices, is fresh as a May-morn, the style quite her own, in which gaiety of air and solidity of harmony are blended in the happiest manner. The following opening bars indicate no common mind:—

1st voice.

Rose, rose, o - pen thy leaves!

Spring is whis - per - ing love to thee.

* No. XLIII, for July 1831, p. 167.

2d voice.

Rose, rose, o - pen thy leaves! &c.

There are three stanzas to the same notes, and the effect of the whole is no less pleasing than novel.

The second, SUMMER, for a single voice, is quite as original as the preceding. The melody is gentle and sweet, well adapted to the pastoral character of the poetry, (written by Miss S. F. Flower,) and the accompaniment, varying in each stanza, though simple, is well considered and full of meaning.

The third, AUTUMN, 'Tis a dull Sight to see the Year dying,' is written in a minor key, D. The fair composer perhaps feels, in common with many, that this season is an emblem of human life in its decline, therefore mourns over it in a becoming manner: but

'Tis pleasing sadness,
And remindeth us of the golden time,
When song the handmaid was of poetry—

for there is something deliciously plaintive in the air, and Miss F. has in this, as in the others, made the expression of the words her first object. She has, however, introduced a few bars in the major mode into each verse, and, by this lively colouring, afforded exactly the relief required.

The fourth, WINTER, though it seems to have cost the author most labour, produces the least effect. The design appears to be, to depict the dreariness of the season by means of a gloomy key, E minor, but at the same time to give appropriate colouring to the poetry, (written by Miss H. Martineau,) which is cheerful. The task was difficult, but, by aid of a quick measure, and the alternation of the major modes of G and E, is accomplished, and in a manner highly creditable to the industry and contrivance of the composer. Nevertheless, the study it has cost cannot be concealed, and, as relates to musical effect, this is certainly unequal to its three companions; though, we must add, compared to most other modern compositions, it is a work of superior merit.

We can conscientiously recommend these songs to our readers, both on account of their ingenuity and pleasing qualities. Indeed, without the latter, the other would be worthless, except, perhaps, to admirers of canons four in two, and such laborious trifling.

LANZA'S VOCAL ANNUAL for MDCCCXXXII. (Chappell, New Bond Street.)

THIS is a volume that would stand high indeed in public estimation, if valued by the number of its pages. A great book is a great evil, the Greek proverb tells us; but, according to the tolerating maxim of the elder Pliny, every large work must necessarily have in it something worth the trouble of learning. The number of authors, however, was in his time small: few in the days of Vespasian ventured to incur the expense of multiplying copies of a work which had not merit enough to justify the opinion of the Roman philosopher.

We will not say that the Greek proverb applies to the volume before us, though it may prove seriously true to its author, if he has not taken the precaution to cover himself by a sufficiency of subscribers; for we very much doubt whether chance sale will ever be likely to defray the cost of its publication, cheap as are pewter-plates and the kind of paper on which it is printed.

That Signor Lanza thinks anything but meanly of this his work, appears pretty clear from two stanzas which serve as his motto; the first whereof runs as follows:—

'Tis not enough that *Genius* prompts the lay,
If *Fortune* grants her cheering smile denies;
Sweet flow'rs rets into blossom to decay,
If chill'd and blighted by inclement skies.

Here the insinuation is by no means obscure, or of a dubious nature; genius has stood his friend, he intends to say; his productions he, in very intelligible language, lets us know are lovely and fragrant, and their guerdon, we are as plainly told, ought to be the favour of those whose countenance is convertible into the shortest and best medium of exchange. But, lest all this should, unhappily, incur the charge of vanity, the motto adds:—

The gift of *talent* comes direct from Heaven:
No boast to him who owns such dubious prize.

Thus genius and talent are certainly claimed on the part of the author; but, with most praiseworthy modesty and laudable piety, are acknowledged to be the gifts of heaven, not the acquisitions of a poor mortal.

The present *annual* comprises six ballads, seven songs, a recitative and air, a *canonetto* for three voices, two duets, and a fairy trio. The words, which are chiefly by Harriet Downing, (though G. Shury, G. Gibens, and A. W. Keep, Esqrs., with Messrs. McDonau and W. Ball have contributed,) are first printed in a separate form, and fill nine folio pages, while the music occupies one hundred and thirty more. The general character of the compositions is, a great want of invention, but no deficiency in correctness. The words are all well accented, though the sentiments are sometimes ill expressed; and most of the pieces seem to have been composed, not at the imperative bidding of the muse who would take no denial, but, *invited Minerva*, to make up a volume for the nonce. The accompaniments, however, are, on the whole, good, and the mechanical part of the music shows that the author has had much experience.

The first would be pleasing, were not the cadences so common. The words of the second are passionate, the setting rather apathetic. The third is not only the best of the whole, but beautiful in a positive sense: had all the rest but half the merit of this, we should have to speak only in terms of praise of the entire work. The fifth is common, even to dullness: it is sung by a lover who is quarrelling with Echo! The sixth and seventh are long and laboured. The eighth is anything but new,

though not destitute of taste. The ninth, if sung slowly, may be effective; but six-eight time is not favourable to the expression of passion. The tenth is, on the contrary, too grave for the words. The eleventh is a *la waltz*. The twelfth tediously long. The thirteenth a prayer against a storm, with an outrageously storming accompaniment. The fourteenth is a 'fairy scene,' of fifteen common-place pages: the composer very considerably twice points out where this song may be abridged; even *he* seems to think that it may require curtailment. The fifteenth is a *canonetto* (a new term) in the unison, for two sopranos and a base, not in any way remarkable. The first duet is quite devoid of an original idea; and the second is far from new, but a good deal of elegant effect may be extracted from it by able singers. The 'fairy trio,' which terminates the volume, goes to the immoderate length of twenty pages, not one-half of which, we candidly avow, we have had patience enough to go through; if, therefore, any beauties in it have been left by us undiscovered, we acknowledge our neglect, and will repair the fault by noticing them, should any correspondent declare upon honour, and under his hand, that any such exist.

Some of the poetry in this collection is far superior to what is commonly supplied for such purposes. The verses, 'Love's Victim,' by Harriet Downing, are supposed to allude to a story which, if true, ought to consign to ignominy the memory of a very distinguished artist; they, however, relate but half the tale that rumour has propagated:—

He loved! he ask'd her for his bride;
And most beloved was he:
His talents were her bosom, his pride;
Her life was ecstasy;
But soon her youthful sister came,
And look'd like angel fair;
He felt a new, a sickle flame,
And left her to despair.

No angry feelings fill'd her heart,
Though breaking with its woe;
She hid her grief with tender air,
Nor suffer'd tears to flow.
She trusted she might find relief
In seeing him most blest,
And tried to smile, though mortal grief
Was rankling in her breast.

Ah! who could see that smile of woe,
That cheek so wan, so fair,
And not the fatal secret know,
That death, alas! was there!
His trunk fore fled back once more;
But 'twas too late to save;
Not e'en his love could now restore
His victim from the grave.

PIANO-FORTE.

FIVE AIRS DE BALLET, from MEYERBEER'S opera, Robert le Diable, arranged as RONDOS, by J. HERZ, viz.

1. Baechanale.
2. Pas de Cinq.
3. Valse des Démones.
4. Chœur Danse.
5. Pas de Mlle. Tagliioni.

(Chappell, New Bond Street.)

THESE *Airs de Ballet*, or dance-tunes, are, we presume, among the music in Robert le Diable unpublished when the caterers for our two winter theatres obtained all that was to be had of it; and it appears to us, judging, let it be understood, from what they so imperfectly produced, and from the above arrangements for a single instrument, that the portion which it was out of their power to procure

is, by far, the best part of the opera,—has more character, displays greater genius, and is altogether more worthy the reputation of M. Meyerbeer, who certainly added nothing to the laurels which his *Crociato in Egitto* gained for him, by the performance of his latest work—if, so brought out, it can be considered as his work—at Drury Lane and Covent Garden, the former theatre particularly.

M. Herz has arranged all these in what, for him, may be termed a familiar, easy manner, and has executed his task with great judgment. The introductions to each are very moderate in length, well suited to the air they usher in, and are free from all unnecessary difficulty. Except the third, which is short, each extends to eleven pages, a reasonable length, being printed wide, and the movements not of the slow kind.

The first has to boast of much originality, and exhibits all the wildness that a dance of Thyades—vociferating,

or seeming to vociferate, *Eco! Bacche!* while *ventis dant colla comasque*—leads us to expect. Such orgies are not celebrated in a common manner, a fact perfectly well recollected by the composer, who is a classical man, in writing this music. We have here the *crescendo* first introduced by Generali, then adopted and made common by Rossini, and now employed in the *stretta* to most chorodances. The effect is animating, and has lost nothing in the present adaptation.

The *Pas de Cinq* is a very graceful *andante quasi allegretto*, followed by an *allegro moderato*, increasing to a *prestissimo*. The whole is almost as easy, in the hands of tolerable players, as it is pleasing.

The *Valse des Dæmons* is not so demoniacal as Weber's *musique diabolique*, which it imitates, but has a tinge of the infernal in it, as the following bars, comprising the subject, will show:—

The image displays three staves of musical notation for piano. Each staff consists of a treble and bass clef joined by a brace. The first staff begins with a key signature of one sharp (F#) and a 3/8 time signature, with a tempo marking of 72. It features a series of chords and melodic lines, with dynamic markings of *ff* and *f*. The second staff continues the piece, showing more complex chordal textures and melodic development, also marked with *ff* and *f*. The third staff concludes the piece with similar harmonic and melodic patterns, maintaining the *ff* and *f* dynamics. Pedal markings (*Ped.*) are indicated throughout the score.

The *Chœur Dancé* is a very spirited piece, arranged in a remarkably clever manner; for though brilliant, and containing passages of great apparent difficulty, it is yet quite practicable to performers of no uncommon powers. The introduction to this, by M. Herz we conclude, has great merit, whether considered as a composition or in relation to the air to which it serves as a prelude.

But, like a man of true gallantry, M. Meyerbeer reserved much of his elegance to bestow it on a lady, a very famous one indeed:—his *Pas de Taglioni* has more taste and polish in it, than are to be found in any of the preceding pieces, though they are far from deficient in these qualities; and it is not overstepping the boundaries of probability to

suppose, that the author, when he imagined it, was inspired by the graceful attitudes, the sylph-like motions of the renowned *dansuse*, and having received the impression from her, devoted the copy to her service. The introduction is well conceived and executed. M. Meyerbeer appears in a slow *allegretto*, in *m^b*, a lovely movement, requiring a delicate player with a commanding hand, which passes into a finale in *e^b*, rather more brilliant in character than the former, but not less melodious, and in every way a most efficient *air de ballet*.

In our next we shall notice the arrangement of the airs in the same opera, by Adolphe Adam.

TROIS AIRS NATIONAUX, viz. :—

1. AIR ITALIEN;
2. AIR ALLEMAND;
3. AIR VENITIEN;

Variés par FRANÇOIS HUNTER, Op. 45. (Cocks, Princes Street.)

It is certainly difficult to bestow a new form on variations, but there is much more novelty in those to the second and third of the above airs than is usually met with; nevertheless they are not wholly exempt from the tyranny of habit, the influence of routine; but though in a degree obedient to these powers, there is nothing slavish in their submission; they yield with honour, and preserve an air of freedom while they confess their inability to make any effectual resistance. If, however, they are not absolutely original, they are decidedly ingenious and elegant, such as only a superior and experienced master could have produced, and can hardly fail to obtain the suffrages of all who really value good piano-forte music.

The first, on 'O cara memoria,' is easy, and rather common-place, though, altogether, what will be called pretty.

The second, *The German Shepherd-boy's Song*, is a good Tyrolian air—not the hacknied one—cleverly varied, in exceedingly good taste, and forming a very pleasing piano-forte piece, not difficult, yet calculated to show a good player, in the true sense of the term.

The third is 'Buona notte, amato bene,' with five variations and a finale, to which what we have said of the second fully applies. The introduction to this, as also to the other, is short, but appropriate, and leads well to the delicate Italian air so generally known and admired.

1. TROIS RONDEAUX sur des Thèmes favoris, composés par FRANÇOIS KULAU. No. 2. (Aldridge, 264, Regent Street.)
2. WALTZ DE L'OISEAU, composé par C. CHAULIEU. (Cocks.)
3. The GRAND MARCH from Alfred, arranged for Piano-forte and Guitar, by A. DIABELLI. (Lea, Strand.)

No. 1 is on the beautiful and popular air in *Semiramide*, 'E se ancor libero,' and in falling into the hands of so able a musician as Kulau, it was pretty sure of being well treated. He has converted it into a most agreeable rondo; its only fault is the multiplicity of triplets in semiquavers, the chain of which wants two or three breaks to prevent too great sameness of effect.

No. 2 is a pretty, easy, short air, calculated in every way for young players, and pretending to nothing else.

No. 3 is the march,—of Count Gallenberg, we believe,—in the ballet of *Alfred*. It is as destitute of vigour and originality as most of the productions by that composer.

1. A POLISH AIR (Le Vieux Capitain), with Variations, by FERD. RIES. (Cramer, Addison, and Beale.)
2. INTRODUCTION ET VARIATIONS BRILLANTES, sur un thème favori, composés par HENRI MARSEHNER, Maître de Chapelle de la Majesté le Roi d'ANGOULETTE ET d'HANOVER. Op. 69. (Cramer and Co.)
3. POLONAISE AND MAZURKA, composed by LEONARD POZNAUSKI; arranged by I. MOSCHELES. (Willis and Co., St. James Street.)

Mr. RIES has in his variations to a good and well-known

Polish air, made a praiseworthy and successful effort to avoid the beaten track. There is a great deal of what may very justly be called new in these, though they certainly will appear somewhat *bizarre* at first, perhaps even after better acquaintance. Of the eight variations, the third, fifth, and eighth please us most: the seventh, an adagio, wants feeling, the very soul of a slow movement; but this is not Mr. Ries's forte. There is nothing particularly difficult in the present publication.

In taking up a composition by Marsehner, we looked for much of an uncommon kind, because, whether always successful or not, he at least strives after originality. His introduction, a masterly composition, did not disappoint us, and his variations, eight in number, together with a long *coda*, exhibit some novel passages. Energy there is in abundance, but of that taste which most know how to appreciate, there is a manifest deficiency. The want of this deteriorates the effect of the other, for without contrast, music, like painting, and indeed almost everything else, loses much of its effect. His sixth variation, containing a rising scale of half-notes in the base, is full of clashing, painful sounds. The eighth, a succession of full, short, brilliant chords is striking; and the allegro of the *coda* is the best part of the whole, the introduction excepted. This is only suited to good players; but there is nothing of a very formidable kind in it, except its length—seven-teen pages.

No. 3 is a short, easy trifle, in which we do not find a profusion of new musical ideas.

1. INTRODUCTION AND VARIATIONS on PURDAY'S ballad, 'He went where they had left her,' composed by W. H. HOLMES. (Purdy, Iligh Holborn.)
2. L'ALLEGREZZA, an easy Introduction and Rondolletto, composed by M. MARIELLI. (Wessel and Co.)
3. PETIT DIVERTISSEMENT, à la Paganini, composed by T. VALENTINE. (Faulkner, Old Bond Street.)

The air of No. 1 is unknown to us, but it is an 'andaute, con molto espressione,' we perceive, therefore, variations 'allegro con spirito,' 'brillante,' and 'scherzando,' must be variations not on, but from, the subject, with a vengeance! When will such irrationality be corrected? Even making full allowance for what may be called a vicious custom, there is nothing here deserving of much commendation; and as to the concluding bars of the introduction, we suppose that the omission of the sharps is imputable to the engraver.

No. 2 is airy, but the almost uninterrupted flow of semiquavers in triplets render it monotonous and tiresome, short as it is. A few notes in the accompanying base might be altered with advantage to the harmony.

No. 3 is made up of the theme of the *Sonata Militaire* and the *Witches' Dance* of Paganini, not particularly well set off in the present publication, which has easiness alone to recommend it. If this is correctly termed *composing*, we must say that the title of composer is acquired with very little cost of either intellect or labour.

1. OVERTURE to the Play entitled WILLIAM SHAKESPEARE, composed by F. KULAU. (Cramer and Co.)
2. Overture to The Alchemist, composed by LOUIS SPOHR, arranged by L. ZERBINI. (Wessel and Co.)

HAD Kulau never written anything but the present overture, he would have done enough to gain considerable reputation as a composer, if it be allowable to judge of its merits from an arrangement for two performers, and without having had an opportunity of getting even a glance at the score. It is an original work, and seems to have been inspired by the name that has bestowed a title on the play which it introduces. The outline, doubtless, was entirely formed before a note appeared on paper; it is not made up of portfolio scraps dovetailed together, but proves unity of design and vigour of fancy, as much as it does ability in execution. How it has escaped the notice of the Directors of the Philharmonic Society, we cannot imagine, and are bound to conclude either that it does not appear to such advantage in its full, its orchestral state, or that those gentlemen are not very active in their researches after novelty.

This overture is in C. It commences *maestoso*, common time; but the movement soon changes to a presto, six-eight, beginning with a fugue, a light playful point, not regularly pursued, and at length abandoned. A second motive, of a more stately kind, comes in aid of the first, and mixed with a number of masterly passages in good keeping with the principal parts, together with much bold and very fine modulation, gives further effect to the well-wrought composition, which terminates by a climax that, though not the newest feature in the work, certainly must be splendid when executed by a full, good band.

The overture to *The Alchemist* was performed last season at the Philharmonic Concert, and so little did it develop itself at a first hearing, that we were unwilling to give any decided opinion of it, feeling inclined, however, to judge favourably of the composition. We do not now recollect what the orchestral effects were, therefore can only speak of the work from the form given in the duet before us, which leads us to think that it will improve on acquaintance. The intentions of the author do not immediately proclaim themselves, but will, we are convinced, come out after a second or third hearing. It is altogether in Spohr's manner, deep, laboured, crowded, but having an evident design, and well put together. It shows less of that fine rare endowment of the mind, genius, than of qualities which study and time bestow—learning and experience—and will always be respected as a musical composition, without perhaps exciting any very warm admiration. It begins with a few bars *adagio*, in C, which lead into an *allegro moderato* in C minor, three-four time, and the overture ends with a spirited peroration in the major key.

This, as well as the preceding, demands superior performers. Either will be with difficulty understood by those who are not intimately acquainted with the most modern orchestral music, and both require powerful hands with considerable executive skill.

QUADRILLES.

1. THE BRIGAND CHIEF QUADRILLES, composed by Miss BYRNS. (Betts, Royal Exchange.)
2. THE MERRY QUADRILLE, with new figures, composed by R. TOPLIFF. (George and Manby, Fleet Street.)

3. Les Delices de la Jeunesse, composed by M. H. HODOES. (Goulding and D'Almaine.)
 4. L'Hilarité, composed by F. HODOES. (Cocks and Co.)
- No. 1 is a very melodious set of quadrilles; easy, yet not trifling.

No. 2 are very gay and pleasing, and, like the preceding, easy to execute.

No. 3 are marked by an agreeable airiness, and offer no less facilities to the performer than the foregoing.

No. 4 are more original than any of the above sets, and of a superior order; the writer of them may, we conceive, aspire to a higher kind of composition.

VOCAL.

1. FISHERMAN'S GLEE, 'The silver oar,' composed by Mrs. HILL WILLSON. (Moses, Dublin.)
2. GLEE, three voices, 'The Italian peasant's Hymn,' the poetry by CHARLES EDWARDS, Esq., composed by Mrs. HADEN. (Willis and Co.)
3. GLEE, four voices, 'Ode to Spring,' the poetry from FRANCIS'S HORACE, composed by J. M'MURDIE, Mus. B. (Cramer and Co.)
4. QUARTET, 'Lützow's wild hunt,' translated by GEORGE HOGARTH, Esq., composed by C. M. VON WEBER. (Chappell.)
5. COMIC ROUND, 'Mrs. Wagtail's evening party,' written by J. ROBBARSON, Esq., the music by FREDERICK W. HORNCASTLE. (Hawes, Strand.)
6. DUET, 'The Child's first grief,' the words by Mrs. HEMANS; the music by HER SISTER. (Willis and Co.)

No. 1 was not written without the *Canadian Boat-song* floating in the recollection of the composer, though we do not suppose that any imitation was intentional. The air is gliding, and the glee pleasing, but why suffer it to go forth with such errors as the fourth and fifth bars of page 4 exhibit, and are repeated in the next page? The whole shows musical taste, but a want of musical experience.

No. 2—though not a glee, because it has an obligate accompaniment—is a very charming trio, for two sopranos and a base, delightful in its simplicity, and showing in every bar the pen of a good musician, possessed of the best possible taste. Had the *a* in the second part, third bar, page 8, been a *o*, the rather unpleasant similar motion of all the voices would have been avoided; but this is, perhaps, rather minute criticism, and proves how little there is in Mrs. Haden's trio to be amended. The symphonies, as well as all the accompaniments, are excellent, and taken altogether, a more faultless, beautiful composition of the kind has rarely come under our notice.

No. 3 is a legitimate glee; the parts sing well, to use a technical term, the words are appropriately set, the accentuation is just, and the whole is strictly en règle; but it is rather too mechanical; there is a deficiency of that which the inventive faculty can alone supply: in a word, it wants inspiration; the muse was not very propitious when the composer sat down to his task; and though he has here produced what can never be blamed, he has not entitled himself to any very strong commendation.

No. 4 appeared in the musical annual, *Apollo's Gift*, for the year 1830, and was then noticed. It is now printed single.

We are not very much struck by the *comic round*, No. 5. *The catch*, if any is in it, has eluded our search.

We much prefer the words of No. 6,—which are natural and almost affecting—to the music, which does not express them in an adequate manner.

1. THREE ITALIAN ARIETS [sic], *the poetry by* SIG. ROSETTI, *the music by* LUIGI LABLACHE. (Willis and Co.)
2. THREE ITALIAN CAVATINAS, *sung by* Mad. Pasta, Sig. Rubini, and Madlle. Sontag, *arranged for the voice, flute, and piano-forte, by* C. M. SOLA. Nos. 1, 2, 3. (Cocks and Co.)

THE very symphony to the first of Signor Lablache's ariettes, leads us to look for something of the better kind, and not quite common,—an expectation speedily gratified, for in these we find fewer of the ordinary phrases and cadences, more taste and expression, than are to be met with in nineteen-twentieths of the Italian *ariette*. This symphony, however, is a quotation, an apt one, we admit. The first air, *The stolen kiss*, is a clear, good melody, and ably accompanied. The second has no title, it is a charming air, rather in the German than Italian style; that is to say, there is more substance and feeling in it than modern Italy commonly puts into her songs. The third, *To his Absent Love (All' Amica Contada)*, is really very delightful, every note is tender, and the whole speaks the genuine language of passion. The key will startle the performer accustomed to more common modes; F sharp minor is not in every-day use; and the conclusion, in F sharp major, is still more out of the ordinary course. We are sorry to remark on the incorrectness of the engraver of these airs: we have been almost puzzled by his errors.

The three Italian cavatinas are, 'Cielo a miei lunghi spasimi,' from Donizetti's *Anna Bolena*; 'Amo te solo,' by Blugini; and 'I tuoi frequenti palpiti,' by Pacini, none of which requires any comment here, all having been published before; though it is proper to say, that they are now arranged with a very florid accompaniment for the flute, which converts them into duets for that instrument and the voice, and thus they may help to diversify the musical entertainments of the drawing-room, which it must be granted are often in sad need of variety. These will answer the intended purpose well.

1. SCENA ED ARIA, 'Al mio delitto,' *nell' opera* L'ESULE di ROMA, *del* DONIZETTI. (Wessel and Co.)
2. ARIA RUFFA, *La Felicità disturbata, composta da* C. RUDOLPHUS. (Wessel and Co.)
3. CANZONCINA, 'A Nice,' *composed by* PERRUCHINI, *arranged with guitar accompaniment by* L. SAGRINI. (Chappell.)
4. VENETIAN AIR, 'La Biondina,' *do., do., do.*
5. ROMANCE, 'Souvent l'amour,' *arranged with guitar accompaniment by* C. EULENSTEIN. (Chappell.)
6. CHANSONNETTE, 'Chanter, c'est mon bonheur suprême,' *musique de* PANSERON. (Chappell.)

THE first of these, for a base voice, was sung by Signor Mariani during the nights that this wretched opera was

forced upon the public at the King's Theatre. It did not of course please on the stage, and has no better chance off.

No. 2 is for the same voice as the preceding, but a very different composition, being really a flowing agreeable melody, well accompanied.

Nos. 3 and 4 are too well known to require any notice here, except to say that the guitar accompaniments are tolerably well arranged.

No. 5 is a very sweet air; so is No. 6, which, we believe, was originally published in a musical annual.

1. SONG, 'The banished Pole,' *the poetry and music by* Mrs. W. MARSHALL. (George and Mauby.)
2. BALLAD, 'My light of love,' *the poetry by* LORD BYRON, *the music by* JOHN LODGE, Esq. (Chappell.)
3. BALLAD, 'We return no more,' *the poetry by* Mrs. HEMANS, *composed and published as the preceding.*
4. BALLAD, 'Cleveland's farewell to Minna,' *from* Sir W. SCOTT'S *Pirate, composed by* JOHN THOMSON, Esq. (Chappell.)
5. CANZONET, 'The merry moonlight hour,' *composed by* J. THOMSON, Esq. (Paterson, Edinburgh.)
6. BALLAD, 'Not for the world,' *the words by* T. HAYNES BAYLY, Esq., *composed by* C. E. HORN. (Mori and Lavenue.)
7. SCOTCH SONG, 'Bird of the Wilderness,' *the poetry by* JAMES HOGG, *arranged, &c. by* J. C. CLIFTON. (Collard and Collard, Cheapside.)
8. BALLAD, 'Oh! call my brother back,' *the poetry by* Mrs. HEMANS, *composed by* EDWIN J. NIELSON, *Member of the Royal Academy of Music.* (Aldridge.)
9. SONG, 'The Lily of the Valley,' *written by* T. MAUDE, Esq., *composed by* WM. CAHUSAC. (Chappell.)
10. SWISS AIR, 'The Swiss Maiden's Song to the Eagle,' *composed by* F. STOCKHAUSEN. (Mori and Lavenue.)
11. SONG, 'Away from my charming fair,' *poetry by* G. JONES, Esq., *composed by* W. BARK. (Bark, Lombard Street.)
12. DIALOGUE, 'Not go to town this Spring, Papa!' *arranged with an accompaniment by* T. HAYNES BAYLY, Esq. (Chappell.)

No. 1 is highly creditable to Mrs. Marshall's feelings, and her melody is vocal and pleasing. The extract of a letter from Cracow, giving an account of the barbarous sentence pronounced against a Polish prince, is, if the statement be true, a proof what flagitious crimes unrestrained power may lead men to perpetrate.

No. 2 is as simple and easy as it is elegant and delicious.

No. 3 is a more studied composition than the foregoing, its effects are of a higher kind, musically speaking; but though it is calculated to please the professor who loves what is called 'good writing,' it will not less gratify the ordinary amateur, for the melody is clear and beautiful, and the words, which are full of poetry and deep feeling, are so set as much to heighten their effect. We

particularly invite the attention of the connoisseur to the passage at the words—

'So breathe sad voices o'er,
Murm'ring from the depth of the heart,'

which shows how exactly 'with the same spirit that the author writ,' the composer has given musical utterance to the sentiment.

No. 4 is indeed a very lovely ballad, and a masterly composition, though it does not contain a single ostentatious note. It is short, the compass is limited, and clever and effective as it is, is also perfectly easy for both singer and accompanist.

There are many original points in No. 5, which will please all who delight in cheerful melody. The engraver has shewn some negligences in this: we particularly point out, as the matter may seem doubtful, the *n* in the first bar of the 4th base line, which should be *c*.

No. 6 is a ballad that will please most people: the air is natural, rather cheerful, and the words are irreproachably set.

No. 7 is a Scottish song, the original words of which do not occur to us. The symphonies and accompaniments are appropriate.

No. 8 is, upon the whole very ably set, though perhaps a passage or two may be rather overwrought for such simple words: nevertheless, the composition is entitled to great commendation. The poetry of this is so beautiful and affecting—at least we find it so—that our readers will not regret to find some space bestowed on it:—

'Oh! call my brother back to me,
I cannot play alone;
The summer comes with flower and bee,—
Where is my brother gone?
The butterfly is glancing bright
Across the sunbeam's track;
I care not now to chace its flight,
Oh! call my brother back.'

'He would not hear my voice, fair child!
He may not come to thee;
The face that once like spring-time smiled,
On earth no more thou'lt see.
A rose's brief, bright life of joy,
Such unto him was given:
Go! thou must play alone, my boy!—
Thy brother is in heaven.'

'And has he left the birds and flowers?
And must I call in vain?
And through the long, long summer hours
Will he not come again?
And by the brook, and in the glade,
Are all our wand'rings o'er?
Oh! while my brother with me play'd
Would I had loved him more!'

No. 9 is a very tender, graceful, pleasing song.

No. 10 is a lively agreeable air, exceedingly easy and popular in its style. This, thanks to M. Stockhausen, though a Swiss song, has no *godtyn* in it.

Of No 11 we cannot speak in very flattering terms.

No. 12 is a humorous family colloquy, such as doubtless often occurs, though seldom recorded. The music is well adapted to the words, which are just of that comic kind which suits the drawing-room.

A GERMAN PRINCE ON THE STATE OF MUSIC IN ENGLAND.

Tour in England, &c., of a German Prince, has by this time, been heard of in all quarters of both kingdoms, and excited a strong sensation; for his Excellency is not one of those who are affected by the Anglomania,—he did not view anything here with eyes much prejudiced in our favour, and without disguise communicates his thoughts to 'Julia,' his correspondent residing in Germany.

The author of this tour is Prince Puckler-Muskau, a Prussian, and the lady whom he addresses is of the Schwartzenberg family, was cousin to Count Pappenheim, by whom she had the Princess Carolath, a relative of our present queen, and who, it will be recollected, was not long since on a visit to the court of St. James's. It is not so generally known, that on the death of Count P., his widow married the prince whose work is now before us; but this second engagement not having been blessed by that result for which many so ardently wish, namely, children, the illustrious pair procured a divorce, which is much more easy of attainment in Germany than with us, and is was agreed that Prince Puckler-Muskau should endeavour to mend his fortune in England—it standing much in need of repair,—by embarking a second time in the holy and enviable state with some rich *Anglaise*; that he should, if successful, return to Berlin, join his former wife—then of course only to be considered as a dear friend,—that all three should dwell under one roof, and live in

that virtuous amity so desirable and practicable in the opinion of certain German sentimentalists.

No suitable match, however, offered, and the Prince returned to his own country *re infectâ*; not perhaps in very good humour with us islanders, whom he has not spared; though his censures have certainly fallen with most weight, because most justly inflicted, on that class of society with which he chiefly mixed; and it would be as uncandid as useless to deny that many of his strictures show a penetrating activity of mind, a clearness of discernment, a knowledge of the qualities and manners of our aristocracy, and a keenness of wit, which few travellers have ever exhibited in so high a degree, or ventured to display with so much boldness. At the same time it must be confessed, that he has too often violated the laws of social life, by making public what he saw and heard under the implied pledge of that discreet silence which is so well understood among educated and polished people, that it would amount to an insult to make it a condition previous to admission into the circles which they form.

But we mean to enter no further into his interesting and entertaining work than to lay before our readers the opinion he entertains of our taste in music, and the state in which he found the art in this country. He does not claim to be thought a connoisseur, though it is probable that, as a German, he must possess that power of judging which

is acquired by the constant habit of hearing and relishing superior compositions well performed.

The first notice this noble tourist takes of our public performers is bestowed on Madame Vestris, whom he saw in November, 1826, when she had arrived at the mature age of twenty-seven!—and he actually speaks of her as 'passée.' *Passée!*—How many gallant swords ought to have sprung from their sheaths to avenge such an insult to female beauty and talent we will not attempt to calculate, but we will venture to assert, that this prince stood alone in such opinion; and if he even now maintains it, has the singular satisfaction of being in a minority of one. He went to the Haymarket theatre, and says—

'Madame Vestris, who formerly made *furor*, was there. She is somewhat *passée*, but still very fascinating on the stage. She is an excellent singer, and still better actor, and a greater favourite with the English public than even Liston. Her great celebrity, however, rests on the beauty of her legs, which are become a standing article in theatrical criticisms in the newspapers, and are often displayed by her in men's attire. The grace and exhaustless spirit and wit of her acting are also truly enchanting, though she sometimes disgusts one by her want of modesty, and coquettes too much with the audience.'

We do not quite agree in the latter part of his critique, and think that he has ascribed more to the influence of Mad. V.'s lower limbs—perfect as they are—than is strictly due. He, however, has done her mental acquirements justice in his subsequent remarks:—

'It may truly be said, in every sense of the words, that Madame Vestris belongs to all Europe. Her father was an Italian; her mother a German, and a good pianoforte player; her husband, of the illustrious dancing family of France; and herself an Englishwoman. She speaks several languages with the utmost fluency. In the character of the German broom girl, she sings 'Ach, du lieber Augustin' with a perfect pronunciation, and with a very *puissant* air of assurance.'

It might have been added, that she once performed for her own benefit at the King's Theatre, an English, French, and Italian character, and such was the perfect manner in which she pronounced the respective languages, that the natives of each country claimed her as belonging to their own.

The German Prince is persuaded that all our best performers are antiques. In the very same month and year that he saw Madame Vestris he heard Mr. Braham, who, he seems to imagine, must have been in his prime in the early part of the reign of George the Third! It is undesirable in some respects to begin public life very early. Braham appeared first on the stage in 1795, at the age of 18 or 19, and his long-continued popularity induces many to ascribe to him a veneration to which his years by no means entitle him. Had our traveller fallen in with Dr. Crotch, who commenced his professional career at the age of three, he would have set him down as an octogenarian at least, though he had only just arrived at the honors of two score and ten. If truly said of Braham in 1826 that he was an 'old man twelve years before,' he must have been numbered among the ancients ere he had attained his 40th year! He is here stated to be 'the genuine representative of the English style of singing, and, in popular songs especially, the enthusiastically-adored idol of the public. One cannot deny him,' the writer goes on to say, 'great powers of voice and rapidity of execution, and he is said to have a thorough knowledge of music.' He is not, we beg leave to say, the 'representative' of our style, May, 1832.

but was the agent in forming it: it was Braham who effectually introduced into this country the Italian manner of singing, which has more or less prevailed ever since he first rendered it popular.

Mrs. Wood, then Miss Paton, is not very fairly spoken of. On the same evening he heard her, and remarks,—

'The prima donna was Miss Paton, a very agreeable, but not a first-rate singer. She is well made, and not ugly, and a great favourite with the public.'

Where could he then have met with, where could he now find, a singer of such high and at the same time general talent—a singer so qualified to shine in sacred, in chamber, and in theatrical music?

On the 21st of December the Prince complains of the manner in which we perform, or did then perform, foreign operas on the English stage. He says,—

'I saw Mozart's *Figaro* announced at Drury-Lane, and delighted myself with the idea of hearing once more the sweet tones of my fatherland:—what then was my astonishment at the unheard-of treatment which the master-work of the immortal composer has received at English hands! You will hardly believe me when I tell you that neither the Count, the Countess, nor Figaro sang; these parts were given to mere actors, and their principal songs, with some little alteration in the words, were sung by other singers; to add to this, the Gardener roared out some interpolated popular English songs, which suited Mozart's music just as a pitch-plaster would suit the face of the Venus de' Medici. The whole opera was, moreover, 'arranged,'— . . . —that is, adapted to English ears by means of the most tasteless and shocking alterations.

'"Je n'y pouvais tenir"—poor Mozart appeared to me like a martyr on the cross, and I suffered no less by sympathy.

'This abominable practice is the more inexcusable, since here is really no want of meritorious singers; and, with better arrangement, very good performances might be given.'

But the critic acknowledges that the opera brought out by Weber himself, at Covent Garden Theatre, was well treated by our performers. Of the merits of that fine work he probably thinks more highly now than he did six years ago.

'Oberon, Weber's song of the swan, has occupied my evening. The execution of both the instrumental and vocal parts left much to desire; but on the whole, the opera was extremely well performed, for London. The best part was the decorations, especially at the conjuration of the spirits. . . . The opera itself I regard as one of Weber's feeble productions. There are beautiful parts, especially the introduction, which is truly elf-like. I am less delighted with the overture, though so highly extolled by connoisseurs.'

The following is the traveller's account of a private musical party. The picture is a little too highly coloured.

'Before I left Brighton, I was forced to be present at a musical *soirée*, one of the severest trials to which foreigners in England are exposed. Every mother who has grown-up daughters, for whom she has to pay large sums to the music-master, chooses to enjoy the satisfaction of having the youthful "talent" admired. There is nothing, therefore, but quivering and strumming right and left, so that one is really overpowered and unhappy: and even if an Englishwoman has the *power* of singing, she has scarcely ever either science or manner. The men are much more agreeable dilettanti, for they, at least, give one the diversion of

a comical farce. That a man should advance to the piano-forte with far greater confidence than a David, strike with his forefinger the note he thinks his song should begin with, and then *entonner* like a thunder-clap, (generally a note or two lower than the pitch,) and sing through a long aria without rest or pause, and without accompaniment of any sort, except the most wonderful distortions of face,—is a thing one must have seen to believe it possible, especially in the presence of at least fifty people. Sometimes the thing is heightened by their making choice of Italian songs; and, in their total ignorance of the language, roaring out words which, if they were understood by the ladies, would force them to leave the room. It did not appear to me that people constrained themselves much in laughing on these occasions: but such vocalists are far too well established in their own opinion to be disturbed by that;—once let loose upon society, they are extremely hard to call off again.

In May, 1827, a dinner was given to the distinguished foreigner by his countrymen, Mr. Rothschild—

'A concert,' he says, 'succeeded the dinner, at which Mr. Moscheles played as enchantingly as his wife looked.'

Shortly after the Prince dined with Lord Darnley. 'After dinner,' he says, 'we drove to a concert [the Ancient], which was very different from any I had heard here. These concerts were set on foot by several noblemen and distinguished persons, admirers of Handel, Mozart, and the old Italian masters, whose compositions are here exclusively performed. It is long since I had such a treat! What is modern *trilliren* compared with the sublimity of that old church music! I felt transported back to the days of my childhood,—a feeling which always strengthens the soul for days, and gives it a fresher, lighter flight. The singing was excellent throughout, and often of an unearthly beauty in its simplicity; for it is inconceivable what a power God has given to the human voice when rightly employed, and poured forth in a simple and sustained flow. Handel's choruses in the oratorio of *Israel in Egypt* make you think you *feel* the night which overshadowed Egypt, and hear the tumult of Pharaoh's host, and the roaring of the sea that engulphs them in its waters.

'I could not bring myself to listen to ball-fiddling after these sacred tones, and therefore retired to my own room at twelve o'clock, willingly leaving Almack's and another fashionable ball unvisited. I shall carry the echo of this music of the spheres into my dreams, and, borne on its wings, shall take a spiritualized flight with you, my Julia. Are you ready? Now welly.'

Five years ago we had not, in the tourist's opinion, made much advance in the art of German dancing, for on the 7th of June he was 'At a ball at the Marchioness of L——'s (Londonberry's), and saw the Polish and the Mazurka danced here for the first time,—and very badly.' As the Marchioness is so determined an anti-reformer, we suppose that no improvement is to be looked for in Holdeniesse House, and that the Polish and the Mazurka are still in the same imperfect state in that non-innovating mansion as they were found by a judge, who, on such a subject, may be said to deliver his opinion *ex cathedra*.

He was not more fortunate six days after, for on the 13th, 'there was a concert at the tall Duke's, [the really amiable Duke of Devonshire is meant,] where everybody was in rapture at old Velluti, because he sang well once upon a time.'—No, *My Prince*, not because he sang well or ill, but because he was patronised by a certain number of fashionable people, and was a *musico*. Though so de-

praved a taste is much on the decline, and will in a few years be looked upon as discreditable, yet it formerly prevailed almost universally among persons of *haut ton*, and revived when the *soprano* mentioned—the last of the order, let us hope,—was in London.

In the following November the Prince went to see *Don Juan* travestied at Drury Lane theatre. He says, 'Madame Vestris, as Don Juan, is the prettiest and most seductive young fellow you can imagine, and, it is easy to conceive, does not want practice.' This is the *amende honorable*. He most likely would have been very happy had he become one of the victims of the 'young fellow's' seductive arts.

In the same month he witnessed the performance of the *Friechütz* at Drury Lane Theatre, and observes that 'Weber, like Mozart, must be content to be *travaillé* by Mr. Bishop, with his abridgments and alterations. It is a positive affliction and misery to hear them: and not only the music, but the fable, is robbed of all its character. It is not Agatha's lover, but the successful marksman, who comes to the Wolf's glen and sings Caspar's favourite song.' The fact is that, with two winter theatres only, we must do the best we can. It is impossible to have three complete companies in each house, therefore performers must be rather awkwardly mixed up together. And, moreover, it is to be feared that our audiences do not much care about the absurdities which unavoidably spring out of such necessity.

Prince Puckler-Muskau now gets into the year 1829, and up to May finds nothing concerning music of sufficient moment to mention. But on the 8th of the gayest and most musical month that the British metropolis can boast, he seems to have been thoroughly saturated with sound:—

'For a week past,' he says, 'two or three concerts have resounded in my ears every evening, or, as they here more properly say, every night. They are all of a sudden become a perfect rage, from the highest and most exclusive, down to the herd of "nobodies." Mesdames Pasta, Caradori, Sontag, Brambilla; Messrs. Zucchielli, Pellegrini, and Curioni, sing for ever and ever the same airs and duets, which, however, people never seem tired of hearing. They often sing—doubtless tired themselves of the eternal monotony—very negligently, but that makes no difference whatever. The ears that hear them are seldom very musically organized, and are only awakened by *fashion*; and those who are in the centre of the crowd certainly cannot often distinguish whether the primo basso or the prima donna is singing, but must fall into ecstasies like the rest, notwithstanding. For the performers, this *furore* is profitable enough. Sontag, for instance, in every party in which she is heard at all, receives forty pounds, sometimes a hundred, and occasionally she attends two or three in an evening. Pasta, whose singing is, to my taste, sweeter, grander, more tragic, rivals her; the others, though their merit is considerable, are in a subordinate rank.

Besides these, Moscheles, Pixis, the two Bohrsers, *enfin* a herd of virtuosi, are here, all flocking to English gold, like moths around a candle. [This is anything but a happy simile.] Not that they burn themselves; on the contrary, the women, at least, kindle fresh flames, right and left, which are sometimes even more profitable than their art.

Fashion here, and fashion in England, is everything. Sontag and Pasta, with their wonderful talents, have chiefly to thank for their success—they were the fashion; for Weber, who did not understand the art of making himself fashionable, gained, as is well known, almost nothing.

The two Bohrs, Kiesewetter, and other men of real genius, were not more fortunate.'

One observation in the above extract is evidently made for the sake of the point, and quite unjust, for of late years the female singers engaged at such parties have been, almost without exception, ladies of unsuspected character. As to the palling sameness of the performances, nothing too strong can be said.

The travelling prince tells us something about a party of itinerant singers who filled all our ears, our music-shops, and their own pockets, three or four years ago. 'I met,' he says, 'the Tyrolers [the Tyrolean Minstrels], who had been making holiday, and asked my old acquaintance (the girl) how she was pleased with her stay here. She de-

clared with enthusiasm that her saint must have brought her here, for that they had made 7000*l.* sterling in a few months, which they had earned—hard money—only with singing their dozen songs. Prince Esterhazy has made this *grjodle* [the Alpine cry, or *jodle*] the fashion.'

He afterwards remarks of these really entertaining, though excessively overpaid people, that '—the public were in the third heavens with ecstacy for a whole winter at a party of Tyrolese ballad-singers, and rained down money, which the green *butcher-family* pocketed with a laugh.'

With a laugh we quit this amusing and generally sensible work, and may perhaps in our next, or at least in a very early number, notice the two other volumes.

THE CENTENARY OF THE BIRTH OF HAYDN.

This was celebrated at the Albion tavern, on the 31st of March, by a dinner, at which nearly one hundred persons were present, including many professors, among whom were several of the most eminent, foreign and British, at that time in London. Mr. Horsley took the chair, and when the cloth was removed, a considerable number of ladies were introduced, as auditors, for whom convenient seats were provided at one end of the room. After the health of the King had been given, the chairman, in a short, but appropriate speech, drank TO THE MEMORY OF THE IMMORTAL HAYDN. This was followed by the performance of an Ode, written for the occasion, by BARRY CORNWALL, a pseudonym, adopted, as our readers are aware, by one of the most distinguished poets of this distinguished age. The music adapted to this was chosen from the works of the great master, by his pupil, the Chevalier Netikomm, and sung by Mr. Parry, jun., assisted by a chorus. The following are the words of the ode:—

Come forth, victorious Sounds,—from harp, and horn,
From viol, and trumpet, and echoing instruments!

A Hundred Years! A Hundred Years—

Of toil and strife, of joys and tears,
Have risen to life, and died 'midst vain launts,
Since that harmonious Morn,
Whereon the Muse's mighty Son was born!

Sound—immortal Music sound!

Bid the golden Words go 'round!

Every heart and tongue proclaim

HAYDN'S power, and HAYDN'S fame!

Sing, how well he earned his glory!

Sing, how he shall live in story!

Sing, how he *doth* live in light,—

Shining, like a star, above us,

Bending down, to cheer and love us,

Crown'd with his own divine delight!

Sound—immortal Music, sound!

Bid thy golden Words go round!

Every grand and gentle tone,

Every truth he made his own;

Gathering, from the human Mind,

All the bloom that Poets find,—

Gathering, from the winds and Ocean,

Dreams, to feed his high emotion,

When the Muse was past control,—

Gathering, from all things that roll

Within Time's vast and starry round,

The thoughts that give a Soul to sound!

This was followed by other compositions by Haydn:—Messrs. Cramer and Moscheles each performed a sonata; Mr. Field, an andante with variations, and the two former played the favourite symphony in G, arranged as a piano-forte duet, by a talented young lady, an amateur. A violin quartet was also given, the first violin of which was taken by M. Bohrer; and some vocal pieces were performed by Messrs. Horn, Purday, King, G. Payne, and Blackburn.

The day was passed in a very agreeable, satisfactory manner, and the conduct of it did credit to those gentlemen upon whom the arrangements devolved.

FUNERAL OF MUZIO CLEMENTI.

ON Thursday the 29th of March, the remains of this highly-gifted composer were deposited in the cloisters of Westminster Abbey, to mingle with the dust of many distinguished musicians, whose works will carry their names down to posterity longer than even the tablets of marble placed as memorials of them. The choir of the King's Chapel, the Abbey, and St. Paul's, attended, and chanted the solemn funeral service used on such occasions in this most venerable fane and honoured receptacle for the ashes

of the illustrious dead. Besides which an anthem, 'I heard a voice from heaven,' composed by Mr. Horsley, a particular friend of the deceased, was performed. Among the public men who attended were, Messrs. J. B. Cramer, Moscheles, Horsley, Sir G. Smart, Novello, Field, Kramer, &c.; and an immense crowd, some to join the procession and others to witness so imposing a ceremony, entered the church with the mourners. The service was read by the Rev. W. Dakins, D.D. Precentor of the Abbey.

THE ANCIENT CONCERTS.

FOURTH CONCERT.

Under the Direction of Lord Burghersh, Wednesday, March 28, 1832.

ACT I.

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| 1. Overture. | | | |
| 2. Recit. 'Popoli, che dolenti.' (Mr. Phillips.) | | | |
| 3. Coro. 'Ah! di questo afflito.' | | | |
| 4. Recit. 'Tacete... Ah della reggia.' (Miss Childs) | | | |
| 5. Coro. 'Misero Admeto!' | | | |
| 6. Recit. 'Popoli di Tessaglia, non chiedo.' (Mrs. Bishop) | | | |
| 7. Coro. 'Misero Admeto!' | | | |
| 8. March. | | | |
| 9. Coro. Dilegua il nero. | | | |
| 10. Rec. 'O facrato Apolline.' (Mr. Braham.) | | | |
| 11. Aria. 'Ombre! Larve!' (Mrs. Knyvett.) | | | |
| 12. Rec. 'Ove Seguirmi vuoi.' (Mr. Braham.) | | | |
| 13. Aria. 'Non vi turbate.' (Miss Childs.) | | | |
| 14. Coro. 'Dal lieto soggiorno.' | | | |

ACT II.

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| 15. Sinfonia. <i>Jupiter.</i> | | | |
| 16. Song. 'Qui sdegnò.' (Mr. Seguin.) | | | |
| 17. Glee. 'The rose of the valley.' (Mrs. Knyvett, Terrail, Vaughan, and Phillips.) | | | |
| 18. Rec. all. 'First and chief.' Song. 'Sweet Bird!' | | | |
| (Miss Stephens.) <i>Il Penseroso.</i> | | | |
| 19. Cho. 'See the proud chief.' <i>Deborah.</i> | | | |
| 20. Trio. 'Most beautiful appear.' (Miss Childs, Vaughan, and Seguin.) | | | |
| Chorus. 'The Lord is great.' <i>Creation.</i> | | | |
| 21. Quartetto. 'Piacido è il mar.' <i>Idomeneo.</i> (Mrs. Bishop, Terrail, Vaughan, and Bellamy.) | | | |
| 22. Recit. 'My prayers are heard!' (Mr. Phillips.) | | | |
| Song. 'Tears such as tender.' <i>Deborah.</i> | | | |
| 23. Chorus. 'The gods who chosen.' <i>Athalia.</i> | | | |

WITH hearty wishes for the success of Lord Burghersh, in his attempt to introduce some improvement in the management of these Concerts, by enlarging and extending the hitherto very confined resources, whence, year after year, the subscribers have been *dosed*, even to repletion, we would, nevertheless, by no means conceal our decided opinion, that unless his Lordship proceeds with great prudence and caution, as essential adjuncts to his musical knowledge and taste, he must expect to meet with failure, where he might flatter himself with a widely different result. That which took place at the rehearsal of the present Concert sufficiently explains our meaning, nor should we dwell longer on this part of our subject, but from a conviction of its importance, in regard to the future well-being of the Ancient Concert. The opera of *Alceste* was certainly an adventurous flight to start with; its beautiful music is completely dramatic; indeed, a judge, from whose decision few would be disposed to differ, has recorded his opinion in the following words:—"Gluck's music is so truly dramatic, that the airs and scenes which have the greatest effect on the stage, are cold, or rude, in a concert. The situation, context, and interest, gradually excited in the audience, give them their force and energy." To these sentiments of the late Dr. Burney we entirely subscribe; nor, even at the distance of upwards of thirty years, is the impression effaced from our mind, of the powerful effect produced by the acting and singing of Madame Banti in the character of *Alceste*; her manner of pronouncing the impassioned recitative which abounds in this charming opera, particularly in the second act, in 'Parti, sola resta!', and the aria which follows, 'Chi mi parla!' But we quit these delightful recollections of 1801, and return to

present times. Nothing could be more tame and meagre than the performance upon the Wednesday evening; even the March, which used to be listened to with rapture at the representation on the stage, was heard with indifference. A considerable part of what was brought forward at the rehearsal, was omitted at the evening performance; and if we except the two songs, 'Ombre! Larve!' and 'Non vi turbate', which are among the stock-pieces annually sung here, the remainder formed a very trifling amount to be dignified with the phrase, 'A selection from *Alceste*.' We do not know upon whom devolves the necessary task of collating the different copies of the instrumental parts before placing them in the orchestra, but we earnestly hope, for the honour and credit of the band, that this will be attended to in future: it was painful in the extreme, to hear the 'confusion worse confounded,' arising, as we were told, from this neglect at the rehearsal. It must have been a deeply mortifying circumstance to performers of such acknowledged excellence to appear perpetually at fault.

Miss Childs made her first appearance at these Concerts in the beautiful song, 'Non vi turbate,' which she sang too flat throughout, and Mrs. Bishop was equally out of tune in 'Io non chiedo,' but the whimsical introduction of Handel's 'Cara Sposa,' in a selection from '*Alceste*,' in which opera are to be found some fine tenor songs, which Mr. Braham would have sung, to say the least, quite as well as any other part of the selection was performed, struck us as most curious. We need only notice the expressive air, 'Or che morte,' and the affecting song in a minor, 'No, crudel, non posso vivere,' nor ought we to omit the mention of the recitative and air, at the beginning of the third act, 'Terpiangi' and 'Misero! a che farò'—either, or all which, would have afforded fair scope to Mr. Braham's exertions, and exhibited some of Gluck's peculiar excellence as one of the most charming composers of his day.

In the second act Mr. Seguin appeared here for the first time; we have heard Phillips sing the song (No. 16) much better. A glee of the Conductor's (No. 17) was introduced; if the compositions of living authors are brought forward at the Ancient Concerts, we see no reason why Mr. Knyvett's should be excepted. The pleasing trio from the *Creation* (No. 20) did not produce its deserved effect; the Chorus was admirable, and following the noble one of Handel (No. 19), stood the *ordeal* well. There ought to have been a second instrumental piece in this act; it would have been only justice to the band, of which his Lordship, as a musical amateur, cannot but be sensible.

FIFTH CONCERT.

Under the direction of the Archbishop of York, for his Royal Highness the Duke of Cambridge, Wednesday, April 4, 1832.

ACT I.

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| 1. Overture. (<i>Chaos.</i>) | | | |
| Rec. 'In the beginning.' (Mr. Phillips.) | | | |
| Chorus. 'And the spirit.' (Mr. Vaughan.) | | | |
| Rec. 'And God saw the light.' (Mr. Vaughan.) | | | |
| Air. 'Now vanish before.' | | | |
| Cho. 'Despairing, cursing, rage.' | | | |
| 2. Rec. 'And God made the firmament.' (Mr. Phillips.) | | | |
| Air and Cho. 'The marvellous work.' (Miss Knyvett.) | | | |
| Rec. 'And God said; Let the earth.' | | | |
| Air. 'With verdure clad.' (Mrs. Bishop.) | | | |

3. Trio and Cho. 'Sound the loud timbrel.' (Miss Stephens, Mrs. Knyvett, J. B. Sale.) . . . AYTON.
 4. Song. 'Odi grand ombr.' (Mr. Braham.) . . . SARTI.
 5. Glee. 'Blest pair of syrens!' (Miss Stephens, Mrs. Knyvett, Terrail, Vaughan, and Phillips.) . . . J. S. SMITH.
 6. Water Music . . . HANDEL.
 7. 'If guiltless blood.' (Mrs. Knyvett.) *Suanna.* . . . HANDEL.
 8. Rec. Solo and Cho. 'But bright Cecilia!' (Miss Stephens.) . . . HANDEL.
- ACT II.
9. Sinfonia in D. . . . MOZART.
 10. Rec. and Air. 'I feel the Deity.' 'Arm ye brave.' Chorus. 'We come.' *Judas Macc.* (Phillips.) . . . HANDEL.
 11. Duetto. 'Dah! Friend!' *La Clemenza di Tito.* (Mrs. Bishop and Mrs. Knyvett.) . . . MOZART.
 12. Chorus. 'Rex! tremende!' *Requiem.* Quartetto. 'Recordare.' Mrs. Knyvett, Terrail, Vaughan, and Bellamy. Chorus. 'Lachrymosa.' . . . MOZART.
 13. Song. 'Let the bright seraphim.' (Miss Stephens.) *Samson.* . . . HANDEL.
 14. Hymn, verse and cho. 'Adeste fideles.' . . . MOZART.
 15. Air. 'Agnus Dei.' (Mrs. Bishop.) . . . MOZART.
 16. Chorus. 'Fix'd in his everlasting.' *Samson.* . . . HANDEL.

His Grace of York, in a truly Christian spirit, seems disposed to make the *amende honorable*, for his former neglect of the great Haydn, by doing ample justice to his transcendent merits. The present Concert opens with one of the finest specimens of musical conception with which we are acquainted. We have heard it performed on the Continent, with the advantage (generally speaking) of a far more intimate knowledge of, and consequently a much keener relish for, the beauties of the composer, than is to be commonly met with in England; and yet, with unfeigned pleasure we say, that we never heard it to greater effect: the precision, the just time, the attention to the pianos and fortes, all conspired to render the performance a rich treat. The opening chorus was admirable, and the instrumental burst following the *divine fiat* for the creation of light was sublime. Surely, instead of those invidious comparisons which the bigoted admirers of Handel and Haydn, respectively, have been too much in the habit of indulging, when dilating upon the merits of *The Messiah* and *The Creation*, may it not be said, that the very circumstance of these truly great men having chosen two of the most stupendous events upon record to celebrate in musical expression, is an act of noble daring which belongs only to minds of a superior order, and affords *prima facie* evidence of the intellectual calibre of both. The pleasing reflection of the great gratification which the works of these grandees have afforded to millions, tens of millions, of their fellow-creatures, ought to embalm their memory in the heart of every one capable of appreciating their real value.

Mr. Vaughan acquitted himself with mure spirit in his song 'Now vanish,' than we have of late been accustomed to from him. The expressive chorus which follows, went off extremely well. On the repetition of the passage 'a new created world' it should have been *pia piano*; contrast is the great effect intended here, and a more happy instance of skill in producing it, we are unable to mention. Mr. Phillips executed his difficult recitative with judgment; and Mrs. Knyvett gave 'The marvellous work' in very good style. We wish we could have commended her 'Ombre! Larve!' in the last Concert, but it belongs to a class of songs not suited to her powers. Having noticed with disapprobation Mr. Knyvett's too frequent habit of accompanying glees, let us do him the justice to observe, that in the charming composition (improperly called a Glee) 'Blest pair of Syrens,' he left the singers entirely to themselves, and we have no doubt, could he have heard the effect in the room, he would have been satisfied as to the

propriety of his forbearance; it was listened to with evident pleasure. Mr. Braham's song 'Odi grand ombr,' in the books at the rehearsal, was ascribed to *Da Majo*, but in those of the night's performance, it was given to *Sarti*: we have not the means of settling the point, nor, in truth, does it much signify, as we doubt not either of them might have produced it. We are glad to notice the introduction of the short, but expressive chorus 'Lachrymosa,' after the 'Recordare,' for the first time; but why should the intervening movement, 'Confutatis maledictis,' so admirably adapted to come in between, be omitted? we recollect to have heard it rehearsed, but it has never been done on the Wednesday evenings. We should like to hear the opening movement and following fugue of this divine composition; it would repay the trouble of rehearsing. The grand sinfonia of Mozart in D, was truly delightful, but is that a sufficient reason why it should be the *only* instrumental piece in the second act? We can in no way account for the reluctance, manifested by the directors, to give the fair proportion of duty to the band: in the first act, a poor trifling movement, being one only, out of a considerable number, comprised under the name of 'The Water Music,' was performed. It has been time out of mind thrummed over by every boarding-school Miss, as one of her earliest lessons, and from whatever cause it happens, it never goes off with effect. It is on such points as these, *inter alia*, that we hope in due time to see the influence of the new conductor successfully exerted. We already observe a decided improvement in the choral department; the chorusses generally, in the present Concert, were very respectably done; there is yet ample room for improvement, particularly in the transition from *forte* to *piano*, and *vice versa*, a prodigious difference in the effect is produced, when this is strictly attended to; and few, we apprehend, could be quoted as better judges, of what the study of musical effect is capable of achieving, than the present conductor of the Ancient Concerts.

SIXTH CONCERT.

Under the direction of the Earl of Derby, Wednesday, April 11, 1832.

ACT I.

1. Overture. *Arindne.* . . . HANDEL.
 2. Glee. 'When winds breathe soft.' (Mrs. Knyvett, Terrail, Vaughan, Elliott, and Sale.) . . . WEBBE.
 3. Rec. 'He measured the waters.' (Mr. Phillips.) . . . HANDEL.
 4. Chorus. 'He layeth the beauty.' *Redemption.* . . . HANDEL.
 5. Rec. 'Gravie vi renda.' (Mrs. Bishop.) Aria. 'A compir gik.' *Seniramide.* . . . GUGLIEMMO.
 6. Sinfonia in A minor. . . . MOZART.
 7. Rec. 'To Heaven's Almighty King.' (Mr. Braham.) . . . HANDEL.
 8. Song. 'O Liberty!' *Judas Maccabeus.* . . . HANDEL.
 9. Pastoral Symphony. Rec. 'There were shepherds.' (Miss Stephens.) Chorus. 'Glory to God.' *Messiah.* . . . HANDEL.

ACT II.

9. Duet and cho. 'Sacratus Dominus.' (Mrs. Knyvett and Terrail.) Chorus. 'Pieti sunt,' and 'Agnus Dei.' . . . JOMELL.
 10. Glee. 'If o'er the cruel tyrant.' (Miss Stephens, Terrail, Vaughan, and Bellamy.) . . . DR. ARNE.
 11. Chorus. 'May no rash intruder.' *Solomon.* . . . HANDEL.
 12. Rec. 'Bless'd be the Lord.' (Mrs. Knyvett.) . . . HANDEL.
 13. Quart. and cho. 'Sing unto God.' (Mrs. Knyvett, Terrail, Vaughan, and Bellamy.) . . . DR. CROFT.
 14. Sinfonia. *Surprise.* . . . HAYDN.
 15. Chorus. 'O Father whose.' *Judas Maccabeus.* . . . HANDEL.
 16. Song. 'Sweet Echo.' (Miss Stephens.) *Comus.* . . . DR. ARNE.
 17. Chorus. 'Gird on thy sword.' *Saul.* . . . HANDEL.

We never recollect to have seen, or heard, of an original composition by the late Mr. Greatorex; and yet, per-

haps, no one ever possessed a more prolific pen, in arranging, adapting, and harmonizing the works of others. It would be as unjust to his memory, as untrue in itself, to say that, in some instances of this description, he has not shown great ingenuity and ability in the execution of his task; but, looking to the *principle* upon which the Ancient Concerts were originally established, we should even more than doubt whether the consequences which have resulted from this practice have been beneficial—we think, *decidedly not*. It has been materially assisted in maintaining, with the directors, an evident preference for a slow, meretricious, *sing-song* species of exhibition, scarcely compatible with the cultivation of a taste for that which is at once original, simple, and sublime. During the lifetime of the late conductor, no notice was taken in the concert books of these partnership transactions; but in the present season we find recorded, 'Handel and Greatorix,' 'Marcello and Greatorix,' 'Dr. Clarke and Greatorix,' 'Croft and Greatorix,' 'Arne and Greatorix.' Lord Derby has always been a great patron of this sort of *musical patchwork*, and in the two concerts wherein his name appears as director for the night, the *third*, and the *present*, two of these *pasticcios* are found in each. We have chosen to adhere to the old plan, and have merely given the name of the *head of the firm*; disclaiming every motive and feeling towards the late conductor, save those of respect and good-will. It was quite in nature to suppose, that as long as his labours met with acceptance from his principals, so long he would be ready and willing to supply the demand, arising in so influential a quarter. The introduction of Mozart's Sinfonia in a minor, for the first time at these Concerts, we shrewdly suspect is owing to the influence of the new conductor. It has been the fate of this beautiful composition to suffer under much apparent neglect, in comparison with the other sinfonias of the same author; the truth we believe to be, that its peculiar character is of too unobtrusive a kind to attract the fancy of those with whom drums and trumpets are essentials; and while the *Jupiter* is brought forward, seeming to demand applause from its imposing features, the other steals upon the ear and captivates the judgment with its varied excellencies. It was admirably performed. At the rehearsal, the band were at fault, owing doubtless to the defective

copies; this ought to be better managed, as it strikes at the root of the introduction of all new pieces, and must be productive of diffidence and timidity, where ease and confidence ought to be found. Haydn's Surprise most agreeably surprised us. It was played with great spirit and precision. The opening of the second Act without an instrumental piece, we protest against, on the part of the subscribers, as equally unjust to them and to the band; possibly, his Lordship thought he had already overstepped his usual cautious habit, in permitting the introduction of two new pieces on his night. Would to heaven we were able oftener to record similar *laches* in his Lordship's musical conduct—we will undertake to say, it would be attended with the best effects, and still hold out a possible chance of saving the Concert from going to decay.

We have dilated the more willingly on the foregoing topics, as, in truth, the selection before us leaves us little or nothing to remark; it consists, with few exceptions, of mere common-place matter, which has long ceased to interest or please. In using this term, let us be understood to apply it to the endless and tiresome repetition of productions, many of which, however excellent in themselves, become *common-place* in regard to their position at these Concerts. The only vocal novelty of the evening was the 'Sweet Echo' of Dr. Arne, sung with simplicity and correctness by Miss Stephens. It is in this species of song that this lady excels. It is only her just due, to state our decided opinion, confirmed by long observation, that where she appears to least advantage is, as might be expected, in the execution of music entirely unsuited to her powers, and which never would be given her to perform, if proper attention to this important point formed any part of the system of management. By the same fatality which prevails throughout *here*, Mr. Braham had one song (No. 7) only during the evening. At the rehearsal he brought forward a song, we believe, of Paisiello, as it was much in the style of that pleasing composer; but unfortunately it was set aside on the evening performance, and its substitute (we yawn involuntarily at the recollection) was as recorded above. Surely this is not doing justice to this gentleman, whose introduction at these concerts ought to have been made equally conducive to his fame, and to the gratification of the subscribers.

THE PHILHARMONIC CONCERTS.

THIRD CONCERT, Monday, March 26, 1832.

ACT I.

Sinfonia, No. 2.	SPONH.
Quartetto, (Mrs. H. R. Bishop, Miss H. Cawse, Signor Curioni, and Signor Giubini, 'Recordare,' (<i>Requiem</i>).	MOZART.
MS. Concerto in C, (Mr. Monchels).	MONCHELS.
Serena, (Mrs. H. R. Bishop), 'Mitiadi,' (<i>Il Don Giovanni</i>).	MOZART.
Overture, <i>Don Carlos</i> .	F. RIZ.

ACT II.

Sinfonia in C.	BEETHOVEN.
Duetto, (Signor Curioni and Signor Giubini, 'Son io desto,' (<i>Nina</i>).	PAISELLO.
Trio, two Violoncellos and Contra-Basso, (Messrs. Lindley, Crouch, and Dragonezzi).	COZZELL.
Song, (Mrs. Wood), 'From mighty Kings' (<i>Judas Maccabæus</i>).	HANDEL.
Overture, <i>Hammer</i> .	MOZART.

Leader, Mr. Weichsel.—Conductor, Mr. Bishop.

THE symphony of SPONH, like most of his compositions, improves upon acquaintance. It is the nature of elaborate writing to unfold itself slowly, and that Spohr is a very laborious writer no argument is needed to prove. His school is decidedly that of Mozart; but it is difficult to say whether, if his archetype had never lived, his genius, unchecked by the greatness of such a predecessor, unrestrained by the fear of becoming an imitator, would not have placed him at the head of some such school as that which now acknowledges him only as a disciple. His present work, in D, was composed for, and is dedicated to, the Philharmonic Society. The whole of the first part is a study; the *andante* shows great feeling, and the finale operates as a relief to the sombre character of the first movement. Beethoven's popular symphony, airy and delightful as it is ingenious, requires no notice. Both were admirably performed.

The overture of RIZ is an able composition; and

that to *Idomeneo* is one of the few pieces, forming this opera, which bear the decided impress of its author: it is all sublimity.

Mr. Moscheles' concerto, now performed for the first time, is a charming composition, in which musical genius and skill are most happily blended, affording mutual aid.

The slow movement, in ϵ minor, is admirably written, and most impressive in its effect. The last movement is sportive; while it sets the heads of the unlearned in motion, it contains enough to occupy the thoughts of the cognoscenti.

The trio of Corelli operated, as it always does when so played, as a charm. It was instantly re-demanded.*

After the bill had been made up and printed, Mrs. Wood was thought of, applied to, and sang 'From mighty Kings' in her own brilliant manner. This was substituted for an uninteresting terzetto, 'Quando nel campo,' of Cimarosa, which had most injudiciously been chosen.

But here our praise of this evening's performance must terminate; the remaining vocal part was so deplorably bad, that we would willingly pass it over in silence. But the ears of critics must be open to defects as well as beauties, and ours were never more disagreeably employed in performing their functions at these concerts than on the present occasion. The beautiful 'Recordare' proved the most perfect *concordia discors* we ever heard; one singing too sharp, another too flat, nothing like an *ensemble*; and poor Miss H. Cawse—the only one of the party not culpable—in a situation of the most pitiable kind. Certain sibilations, not very common here, though extremely salutary sometimes, showed how this was felt by the audience. The scena from *Don Giovanni* is by no means adapted to the powers of the lady to whom it was now assigned. The duet from *Nina*, feeble, fit only for the stage, and not potent there, in no way tended to recover the credit which the Society had lost by the vocal failures of this evening.

FOURTH CONCERT, Monday, April 9, 1832.

ACT I.

Sinfonia, No. 1.	MOSCHELES.
Aria, (Madame Puzzi), 'Deh per questo,' (<i>La Clemenza di Tito</i>)	MOZART.
Fantasia, Clarinet, (Mr. Willman)	BAEHMANN.
Cantata, (Mr. Braham), 'David's Lament'	CHEVALIER NEUKOMM.
Violoncello Obligato, (Mr. Lindley.)	
Overture, <i>Egmont</i>	BEETHOVEN.

ACT II.

Sinfonia, Letter R	HAYDN.
Aria, (Madame Stockhausen), 'Dove sono' (<i>Le Nozze di Figaro</i>)	MOZART.
Concerto Violin (Mr. Eliason)	BEETHOVEN.
Terzetto, (Madame Stockhausen, Madame Puzzi, and Mr. Braham), 'O dolce e caro istante' (<i>Già Orazj ed i Curj</i>)	CIMAROSA.
Overture, <i>Zauberflöte</i>	MOZART.

Leader, Mr. Mori.—Conductor, Mr. Moscheles.

This evening, Mr. Moscheles appeared for the first time as a conductor of these concerts, on which occasion, a

* We have inserted this, arranged for the piano-forte, or organ, (the latter suits it by far the best,) in our present number. When performed on violoncello and a double bass, it is played an octave lower; and the effect, even on keyed instruments is, to us, improved by this method. We believe that it is now arranged in the present form for the first time.—Editor.

very proper compliment was paid him, by performing his symphony, the only one he has yet publicly produced, and which now had the advantage of being executed by the best band, take it 'for all in all,' in Europe. It was first brought forward at the benefit concert of the author, in 1829, but not heard under the advantages secured to it now, for the orchestra was not composed of the same elements, was neither so strong nor so select, and probably the composer subsequently improved his work by a few touches. The first movement is in c , a not very interesting allegro, though it is what is understood by the phrase 'cleverly written,'—i. e., the characters of the various instruments are properly considered, and the parts are put well together. An andante in ν follows; then the minuet, and trio, in a minor. This portion is by far the most imaginative and effective of the whole work; it is original and pleasing, and was received with a unanimous encore. The finale appears to have been a labour; it does not flow easily and connectedly, and bears no comparison with the immediately preceding movement.

The symphony of Haydn, No. 13 of Ciauchettini's scores, is one of his earlier works, and though by no means so powerful and racy as those of his later years, has all the verdure and blossom of spring. The most fascinating part of this is the andante, in ν , one of those lovely melodies which Haydn was so happy in creating and so skilful in adorning. It was encored, and to Nicholson's flute this compliment must be in some measure ascribed; his solo part was executed with a propriety, a taste, and in a tone, that we really believe are not to be equalled, numerous as first-rate flute players are become. The finale is hardly less charming. How simple the subject, yet how much is wrought out of it! Haydn turned into gold whatever he touched.

The dramatic and splendid overture to *Egmont*, and the wonder of the musical world, that to the *Zauberflöte*, were performed à merveille.

The fantasia for the clarinet was charmingly played, though we have heard this admirable performer to more advantage. The music he now chose is not of the highest order; and rapid variations, though they show his execution, therefore one or two would be received courteously; do not display the fine qualities of the instrument, or his expressive mastery style.

Beethoven has put forth no strength in his violin concerto; it is a fiddling affair, and might have been written by any third or fourth rate composer. We cannot say that the performance of this concealed any of its weakness, or rendered it at all more palatable. In fact, the having two concertos on the same night is not only a violation of one of the fundamental laws of the Society,—a sensible regulation, founded on experience,—but tiresome to the audience and injurious to the performers.

'David's Lament' was sung in a manner worthy the composition. The Chevalier NEUKOMM and Mr. BRAHAM divided the applause. And Lindley, whose violoncello accompaniment adds so much to the effect of this most pathetic and masterly composition, ought not to be forgotten. Madame Stockhausen's 'Dove sono' was pure and delicious: nothing but a considerate feeling for the singer prevented its being asked for a second time. Of the other two vocal pieces we will say nothing.

* my neighbours did frequently, to my pity and utter indignation. This brings to my remembrance an anecdote, the consequence of one of these nocturnal endeavours at improvement.

* When serving with Mr. Scott of Singlee, there happened to be a dance one evening, at which a number of the friends and neighbours of the family were present. I being admitted into the room as a spectator, was all attention to the music; and on the company breaking up, I retired to my stable-loft, and fell to essaying some of the tunes to which I had been listening. The musician going out to a short distance from the house, and not being aware that another of the same craft was so near him, was not a little surprised when the tones of my old violin assailed his ears. At first he took it for the late warbles of his own ringing through his head; but on a little attention, he, to his horror and astonishment, perceived that the sounds were real, and that the tunes, which he had lately been playing with so much skill, were now murdered by some invisible being hard by him. Such a circumstance at that dead hour of the night, and when he was unable to discern from what quarter the sounds proceeded, convinced him at once that it was a delusion of the devil; and suspecting his intentions from so much familiarity, he fled precipitately into the hall, speechless with affright, and in the utmost perturbation, to the no small mirth of Mr. Scott, who declared that he had lately been considerably annoyed by the same discordant sounds.

10th.—The Centenary of the birth of Haydn was celebrated at Berlin on the 31st ult., where his oratorio, *The Creation*, was performed in the Garrison Church. This was under the direction of the Chevalier Spontini and Professor Zelter, who collected together an orchestra of more than 450 performers,—150 instrumental, and upwards of 300 vocal. The former consisted of—

52 Violins,	4 Flutes,
20 Violas,	4 Clarinets,
22 Violoncellos,	8 Horns,
14 Contrabasses,	10 Trumpets, and
4 Oboes,	1 Double Drums.

20th.—A letter in a morning paper, dated Paris the 17th, gives a very gloomy account of the French theatres. It states that their decline has, in spite of the solicitude of government, been nearly complete. Though a sum of 1,300,000 francs has been voted for their support, half a dozen of them have been obliged to close their doors; amongst others, the Odeon, and that charming and national one, the Opéra Comique, which is now converted into an ambulance for the cholera. The government has just granted them a loan of 60,000 francs for the present month of April, on condition that they continue playing; for had they ceased, some eight or ten thousand hands would have been added to the multitudes that are seeking work in the streets. The Grand Opéra has experienced several losses, though, thanks to Meyerbeer's *Robert le Diable*, which is a great favourite, and to the *Sylphide*, a ballet in which the graceful Taglioni has taken the air with a flock of fair-winged companions, it still draws a tolerable number of spectators.

21st.—Madame Lazise, who made so unfortunate a debut in the part of *Desdemona*, has appealed to the public. She was engaged, she tells us, by Mr. Mason for 400*l.*, without any condition as to success or failure, and he now, we are
MAY, 1832.

told, refuses to fulfill his part of the contract. The case is clear enough—if the engagement is as the lady states, she may easily recover the sum agreed on; and though she may not have the means of carrying on a suit, any attorney will undertake it, on condition of being reimbursed after a verdict is obtained. If she cannot find a professional person to bring the action, she may be assured that her case is not one of a very hopeful kind.

22d.—The Russian Horn Band, (says the *Sunday Times*), which has been some time in the Irish metropolis, are placed in an unpleasant dilemma by their manager, who has absconded with nearly the whole produce of forty performances, by which the poor fellows have been left destitute in a strange country. If this statement be correct, —and I see no reason to doubt its accuracy—the speculator in this horn business turns out to be as much knave as fool. A fool for engaging in so absurd an enterprise, and still more so in having thrown away what little chance of success he had by the ridiculous terms of admission which he fixed. The unfortunate and to-be-pitied sufferers should now return to London, give a few morning performances at a very moderate price,—one shilling would not be too low—and they might be able to raise money enough to convey them back to their native wilds, where such barbarous music is congenial to the people—or, at least, to the nature of the government.

23rd.—Mr. Mason has, in a letter to the *Morning Chronicle*, replied to Madame Lazise. He seems to imply that she was forced upon him. He consented to her being engaged without hearing her: has paid her nearly half her salary; thinks that a failure in a first performance vacates an engagement; and rather angrily protests against being called before the public on matters which concern only the performer and himself. As to the contract, the custom at the King's Theatre is to engage for better and for worse, whatever it may be abroad, and unless otherwise expressed, he will find that the law here is on her side. Two hundred and forty pounds is a good round sum to pay for one night's failure, to be sure; but a manager should have his wits about him, should hear and judge for himself, and be competent to determine whether a candidate for public applause has any chance of success; for he is responsible to the public, who will have, and express, an opinion on all matters in dispute between the manager and performer.

—Paganini gave a concert at Paris, on the 18th ulto., for the benefit of the poor. When he was in that city last year, he gained about 6000*l.* sterling, by his performances. While in the British isles, he netted at least 20,000*l.* But he gave no concert for charitable purposes here! No, no!—the English, the Scotch, and the Irish, are only fit to be fleeced and abused: praise and gratuitous performances are reserved for our neighbours. It is stated in the French papers, that the Signor intends to visit us again towards the end of the year—that is, I suppose, after he has 'heard a little music' in France, and can again bear to hear the barbarous performances which satisfy the natives of this *Ultima Thule*,—performances on one string included.

25th.—London is filling with candidates for operatic fame. M. Meyerbeer is arrived, for the purpose of superintending the performance of *Robert le Diable*, or, as I suppose it will be called, *Roberto il Diavolo*, which an

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of distinction, for their own private practice and amusement.

Of these compositions, it is not their least praise, that Handel professed but to imitate them, in his twelve celebrated duets*.

Mattheson remarks of Steffani's duets, that they are imitations in the unison and octave, which is generally true; and thus they are distinguished from those compositions, in which the air is deserted before it has well reached the ear: and also from those in which the accompaniment is confined in an insipid succession of thirds and sixths. The characteristic of these compositions is fine and elegant melody, original and varied modulation, and a contexture of parts so close, that, in some instances, canon itself is scarcely stricter: and, which is very remarkable, this connexion is maintained with such art, as not to affect the air naturally, or superinduce the necessity of varying it, in order to accommodate it to the harmony.

Antimo Liberati, in 1684, addressed a letter to Ovidio Persapegi, in which he seems to adopt the opinions respecting music, declared by Sextus Empiricus, in his treatise *Adecrus Mathematicos*, and of Cornelius Agrippa, in his discourse *De Incertitudine et Vanitate Scientiarum*, and affects to doubt whether the principles of music have any foundation in nature; or, in short, whether the pleasure arising from musical harmony is not resolvable into mere fancy and habit. To refute this, Steffani, in 1695, published a series of letters, under the title '*Della Certezza dei Principij della Musica*,' which Andreas Werckmeister, a most excellent musician, and organist of the church of St. Martin, at Halberstadt, translated and published at Quellinburg, in 1700.

Mattheson, in his *Orchestra*, pages 300, 302, mentions two persons, John Balhorn, and Weigweiser, as the authors of observations on these letters of Steffani; but, according to Mattheson's account, neither was either able to read the original, or, in the translation, to distinguish between the sense of the author, as delivered in the text, and the opinions of the translator, contained in the notes.

The musical talents of Steffani, however extraordinary, were far from being the only distinguishing part of his character; he had great natural endowments, which he considerably improved by study and the conversation of learned and polished men. He did not confine his pursuits to those branches of knowledge immediately connected with his profession, but devoted his attention to the study of the constitution and interests of the empire, by which he became enabled to act in a sphere in which very few of his profession were ever known to move,—politics and the business of the public. It is therefore not a matter of surprise that he should have been frequently employed in negotiations with foreign courts, or that he should, on such occasions, have been honoured with all the marks of distinction usually paid to public ministers. Among other transactions, he had a considerable share in concerting, with the courts of Vienna and Ratisbon, the scheme for erecting the duchy of Brunswick-Lunenbourg into an electorate; a step which the critical situation of affairs in the year 1692 rendered necessary to the preservation of a proper balance between the interests of the House of Austria and its adversaries. This important service could not fail of recommending him to the friends of the Austrian family;

* The most complete collection of Steffani's duets now extant is one in nine or ten small volumes, in oblong quarto, made for the late Queen Caroline, while she was at Hanover, containing near a hundred duets. It was afterwards in the library of Frederick Prince of Wales, and is now in that of his present Majesty.

accordingly, the elector, as a testimony of his regard, assigned him a pension of fifteen hundred rix dollars per annum; and the pope, Innocent XI., promoted him to the bishopric of Spiga. Though the advantages resulting from this event could but very remotely, if at all, affect the interests of the Roman Catholics in the empire, some have been induced to think that this signal instance of favour shown by the pontiff himself must have been the reward of a negotiation more favourable to their cause, namely, the procuring liberty for them to erect a church at Hanover, and publicly to exercise their religion in that state; a privilege which had, till then, been denied, and which it was not thought prudent any longer to refuse.

He was now considered as a statesman, besides being a dignitary of the church; and having a character to sustain which he imagined inconsistent with the public profession of his art, he forbore setting his name to his future compositions, and adopted that of his secretary or copyist, Gregorio Pira. Influenced, perhaps, by the same motive, in the year 1708, he resigned his employment of chapel-master in favour of George Frederick Handel.

About the year 1724, the Academy of Ancient Music in London was become so famous as to attract the notice of foreigners, and Steffani, as a testimony of his regard for so laudable an institution, having presented it with many of his own valuable compositions, the Academy, in return, unanimously elected him their president.

In 1729, an inclination to see his relations and the place of his nativity, determined him to make a journey into Italy, whence, after he had stayed a winter, and visited the most eminent masters then living, he returned to Hanover. He had not remained long in that city, before some occasion called him to Francfort, and soon after his arrival, he became sensible of the decay of his health, and after an indisposition of a few days, he died.

When last in Italy, he resided chiefly at the palace of Cardinal Ottoboni, with whom it had long been a custom on the Monday in every week, to have performances of concerts, or of operas, oratorios, and other grand compositions. On these occasions, in the absence of a principal singer, Steffani often consented to become a performer; and it is said by some, whose good fortune it has been to be present at those parties, that though his voice was uncommonly weak, the defect was amply compensated by the chasteness and elegance of his style, in which he had few equals. In person, he was below the ordinary standard, and his constitution was feeble, for he had much impaired it by intemperate application.

His deportment is said to have been grave, but tempered with a sweetness and affability, that rendered his conversation very engaging. His manners were highly polished, and, what was rather unusual in his day, he retained them till his death, at the age of fourscore.

Besides those herein mentioned, there are extant in print, the following works of Steffani:—*Psalmodia Vespert.*, 8 voc. Romæ, 1674; a Collection of Motets, entitled *Sacer Janus Quadrifrons*, 3 voc. Monæhii, 1685; and a collection of airs taken from his operas: the latter is not to be regarded as a genuine publication, though from the press of Estienne Roger, of Amsterdam, for the title bears not his Christian name, and his patronymic is mis-spelt Stephani. Besides this, the title is *Sonate da Camera, à tre, due Violini, alto Viola e Basso*; but the book itself is, in truth, no other than a collection of overtures, symphonies, entrées, dance-tunes, and airs for instruments, in which kind of composition it is well known Steffani did not excel.

G. C. M. CLARI, of Pisa, a disciple of Colonna, and Maestro di Capella of the cathedral of Pistoja, was a composer of eminence so early as the year 1695, when he set an opera for the theatre of Bologna, entitled *Il Sario Delirante*, which was much admired. He did not publish his excellent chamber duets and trios till 1720; they had, however, been dispersed in manuscript long before that period; and though the duets of Steffani were more early known, it does not appear that they had been his model. His style certainly resembles that of Steffani, but we find no similarity of passage, and sometimes he is superior to the Abate in grandeur of design and elegance of phrase in his melodies. Handel profited by Clari's subjects, and sometimes more, in the choruses of *Theodora*.

Such is the meagre information left us concerning this composer. We can only add, that his master, Giovanni Paulino Colonna, of Bologna, was *Maestro di Capella* of St. Petronio, in 1680, a fact which, compared with the time when Clari brought out his first opera, may help us to guess at the probable period of his birth.

FRANCESCO DURANTE was born at Naples in 1693, and educated at the Conservatorio Sant' Onofrio, where he received instruction from the celebrated Alessandro Scarlatti. He quitted that institution early, and went to Rome, attracted by the reputation of Pasquini and Pittoni, under whom he for five years studied the vocal art, melody, and counterpoint. He returned to Naples, and devoted

himself to composition, but chiefly to sacred music. He never produced anything for the theatre, and the catalogue of his works shews but a small number of cantatas and duets for the chamber, and very few instrumental pieces. To church music, and to study, he dedicated most of his labours, and to the genius and skill therein manifested, he was indebted for the reputation he acquired, which very early enabled him to rank with the greatest masters.

Durante's compositions exhibit great simplicity of *motives*, but these are so well conceived, and managed with so much art, that they produce marvellous effects, for he knew how to transform them into all possible shapes, though they never appeared in any except such as interest and leave a wish to hear more; a circumstance rather remarkable, as his style was severe, and he sacrificed but little to the graces.

Durante was many years chief master of the Conservatory of Sant' Onofrio; and also principal of that *Dei Poveri di Gesù Cristo*, when the Cardinal Spinelli, Archbishop of Naples, changed the establishment into a seminary.

From the school of Durante issued many of the greatest composers that Italy ever produced; among others, Pergolesi, Sacchini, Piccini, Guglielmi, Traetta, Terradellas, &c., who have had a larger share in immortalizing his name, than even his works can boast. He died at Naples, in 1755, aged sixty-two. The *Conservatorio* at Paris possesses a beautiful collection of his works, copied from the originals, brought to Paris by Sig. Selvaggi.

PRESENT STATE OF THE OPERA IN ITALY.

Extract of a Letter from a French Traveller to a Friend in Paris.

AT Florence I heard Bellini's opera *I Montecchi e Capuletti* highly vaunted: it was a new species of writing, a composition full of freshness and expression, and in a style which had nothing in common with that of Rossini; Bellini was a genius by himself, far, far different from the crowd of imitators who endeavoured to follow the track of the gifted Pesariote. So said every one, and I fled to the Pergola, impatient to hear an opera so highly lauded. In fancy I pictured to myself a work worthy of the immortal Shakspeare. Heavens, thought I, what a magnificent subject! how well adapted for musical illustration! First the splendid ball at which, amongst a bevy of youth and beauty, young Montague sees for the first time that 'sweetest Juliet,' whose faith and love was destined to cost him so dear; then the furious combats in the streets of Verona, over which the vengeful Tybalt seems to preside like the very genius of hatred and revenge; the inexpressible beauties of the balcony-scene, where the two lovers interchange vows and protestations, sweet and pure as the beams of the conscious moon, which seems to smile upon their budding attachment; the piquancy and wit of the thoughtless Mercutio; the naïve cackle of the old nurse; the grave character of the Friar, vainly endeavouring to calm the troubled waves of love and hatred which penetrate even the retirement of his lonely cell; lastly, the catastrophe, that dreadful catastrophe—the intoxication of sudden rapture overwhelmed by despair—the passionate sighs of love stifled by the death-groan—the and the solemn oath too tardily sworn by the unhappy parents over the dead bodies of their beloved children, to bury for ever in their grave the animosities which had cost so many tears.—Mine flowed at the thought.

I entered the theatre. In front of the stage I saw a long, narrow kind of alley, in which the orchestra was crammed. This did not promise very well; such a distribution of the instruments is extremely bad and destructive of all effect: however, I had no time to indulge my fears,—the orchestra struck up, and, without interrupting at all the conversation of the spectators, by dint of beating every man his own tune, some with the right foot, some with the left, contrived to get through a miserable tissue of common-place passages, interspersed with the eternal crescendo, of which the very barrel-organ grinders are by this time tired. Weber says, somewhere or other, 'Before the curtain rises, the orchestra makes a certain noise, called in Italy an *ouverture*.' The Italian composers attach no importance to this said noise, because, say they, the public never listen to it. The dilettanti, on the other hand, say, that the reason they never listen to overtures, is because they are never worth listening to. For my part, I am firmly of opinion, that, if the Italian composers of this day were to write good instrumental music, the auditors would not listen a bit more than they do; and that, if the audiences were suddenly to become inclined to listen to good overtures, the *Maestri* could not write them. But to proceed.—The opera commenced: the chorus was good, and the voices of the singers well toned; there were, particularly, some dozen boys of about fourteen or fifteen years old, whose *contralti* had an excellent effect. The principal characters then made their appearance, and almost all sang out of tune, except two women, one of whom, tall and fat, represented the delicate Juliet, while the other, short and meagre, stood for Romeo.

Following the example of Zingarelli and Vaccà, Bellini

has also written the part of Romeo for a female. In the name of heaven, then, is it a fixed and settled principle, that the lover of Juliet is never, in opera, to be represented by a man? Is it a boy's arm that, in three passes, vanquishes the fiery Tybalt, the prince of duellists, and afterwards bursts open the tomb of his mistress, and stretches the County Paris lifeless at its gates? Is it in a *soprano* that we can imagine these volcanic bursts of passion which mark the part of Romeo; his despair when sentenced to exile; the dark and terrible resignation with which he receives the news of Juliet's death, or his convulsive agony after drinking the poison?

But, it is said, the musical effect is improved by two female voices;—of what use then are tenors, basses, or baritones at all? Write all parts for soprani or contraltos. A soprano *Moses* or *Othello* would not be a whit more absurd than is a flute-voiced *Romeo*.—However, it cannot be helped,—the composition may perhaps make amends.

Alas, what a disappointment!—The libretto contains no ball at the palace of the Capulets; no *Mercutio*; no nurse; no friar; no balcony-scene; not one word of the sublime soliloquy of Juliet after receiving the sleeping draught; not one word of the interview between Romeo after his banishment, and the friar;—in short, not one word of *Shakspeare*: and for the music, are there any grand double choruses of the *Montagues* and *Capulets*? any bursts of passion from the two lovers, enforced and illustrated by the orchestra, with all the picturesqueness of instrumentation? any of those new and affecting melodies, bold succession of harmonies, or unexpected modulations, anything, in fact, like the musical drama, or dramatic music which such poetry as *Shakspeare's* might be expected to inspire? Assuredly I heard no such thing at the *Pergola*; and if I had had the misfortune to write such an opera, I should be unable to sleep of nights, for very fear lest the angry ghost of *Shakspeare* should haunt my bed, and threaten to take vengeance on me for my profanation.

In the midst of all this misery, however, it is but fair to acknowledge that I was much struck and affected by one passage of great beauty. In the finale to the first act, the lovers, forcibly torn from each other by their infuriated parents, escape for an instant from their guards, and throw themselves into each other's arms, exclaiming,

'If not on earth, we meet again in heaven.'

This sentiment the composer has expressed by a lively and passionate melody, full of fire, and sung by *Romeo* and *Juliet* in *unison*. The two voices vibrating together as one, seem to be the very symbol of the most perfect union of affections, and give an extraordinary force and effect to the melody; and, whether it was the turn of the musical phrase, the manner in which it is introduced, the unforeseen and happy singularity of the thought, or the melody itself, I know not, but I found myself on the sudden deeply interested, and applauding vehemently. Yet, how did I—came such an idea there?

Determined to drain the Florentine musical goblet to the lees, I went to, and endeavoured to sit out, a performance of *Pacini's Vestale*. Though what I knew of his music before forbade my hoping to hear anything like the heroic and sublime conceptions with which *Spontini* has illustrated the same story, I really did not expect anything quite so bad. In the middle of the second act, I could endure no more, and left the house.

When I was at Genoa, they performed the *Agnese* of *Paër*, an opera written in the style of *Cimarosa*, confined

perhaps a little too much to set forms, but still abounding in happy and expressive melodies; and it must have been owing to the detestable manner in which it was executed, that I heard it with so much coldness and *ennui*. In the first place, some one of those geniuses who, though they are utterly incapable of producing anything of their own, think themselves perfectly competent to the improving and retouching everybody else's works, and whose eagle glances perceive in an instant every deficiency, had thought fit to *improve* the quiet and moderate instrumentation of *Paër*, by adding a part for the *LOCO DRUM*, whose cursed rumbling noise completely drowned the rest of the score. Madame Feriotti sang (she took especial care nobody should accuse her of *playing*) the part of *Agnes*. Nothing could be more flat, more ridiculous, or more annoying; she listened to the afflicting madness of her parent with the most imperturbable sang froid, the most immovable insensibility; she appeared as if going through a rehearsal only, and singing without any expression, in order to avoid fatiguing herself.

The orchestra at Genoa is much better than that at Florence; it is limited in number, but the violins play in tune, and the wind instruments in time. Apropos of the violin—you know that *Paganini* is a native of Genoa. While I was a prey to *ennui* in his native town, he was delighting all Paris. As some consolation under the misfortune of being deprived of the pleasure of hearing him, I endeavoured to collect some anecdotes of him from his countrymen; but, like the inhabitants of all commercial cities, the Genoese are very indifferent to the fine arts. Of this extraordinary man, whom Germany, France, and England have received with the most enthusiastic admiration, his own countrymen spoke very coolly; even the house of his father, for which I anxiously inquired, nobody could point out to me. But, indeed, I sought in vain throughout Genoa for the temple, the pyramid, or, at least, the colossal monument which my fancy pictured as erected there to the memory of *Columbus*: not even a bust of that great man met my eyes throughout the whole extent of the ungrateful city, whose greatest glory is the having been his birth-place.

Quitting Genoa, I went to Rome. Of the theatres in this city I would willingly avoid speaking; for nothing can be more painful than being obliged to ring the changes on such epithets as pitiable, ridiculous, detestable, &c., and at the same time feel that they but feebly express one's meaning. The singers here have, generally, well-toned voices, and that facility of vocalization which is the peculiar characteristic of the Italians; but with the exception of Madame Ungler, a German prima donna equally distinguished as a singer and an actress, and Signor Salvator, an excellent Figaro, none of them rises above mediocrity. *M. Cartoni*, who is not engaged at the theatres, and whose fine bass voice is consequently only to be heard in the churches or at concerts, deserves to be ranked among that small division of artists whose talents are decided and ably cultivated. The same may be said of Madame Marini, who has a delicious contralto voice, with true sensibility, and a power of expression which is much increased by a noble, though melancholy physiognomy. Every time I have heard her, her pure and simple style has charmed me, in despite of the execrable music she had to get through. *Rossini* is very little heard at Rome, where the fashionable people prefer the imitators of his imitators. To return to the theatres—the choruses are about on the same rank with those of our *Nouveautés* or *Vaudeville*, or one degree below those at the *Opera Comique*. The orchestras, about as formidable as the army of the Prince of Monaco, unite

every quality that is usually termed a defect. To give you some idea of how they are composed, I need only tell you, that the violoncellos at the *Teatro Valle* amount to—one!—which one is a jeweller by trade; more fortunate in that than one of his fellow-performers, who exercises the profession of a *mender of chair bottoms*. The great *Theatre Apollo* is not better supplied; and that is not to be wondered at if, as one of the orchestra assured me, the pay is only three paoli a night. [Eighteen pence.]

Still, however, to forget the Boccabadati and Tamburini would be flagrant ingratitude. It was when seated in the *St. Carlo*, at Naples, and hearing that, for the first time I seemed to breathe the music-perfumed air of Italy. The orchestra, compared to those I had heard before, struck me as really good. The wind instruments might be listened to without apprehension; there was nothing to fear from them: the violins and violoncellos were in able hands, but the latter were too few in number. The error which the Italians commit, in constantly having fewer violoncellos than double basses, was rendered strikingly conspicuous in the performance of Rossini's overture to *Guillaume Tell*, at the *St. Carlo*. The first andante of this overture is written for five violoncelli obbligati, accompanied by all the other violoncellos divided into first and seconds. At the *St. Carlo*, the whole force of violoncellos amounts only to six. I was much annoyed, also, by the constant and loud tapping of the Maestro di Capella's bow on his desk; but my complaints were answered by an assurance that, without such assistance, the performers would be unable to keep the time. To this there was no reply—and after all, in a country where instrumental music is wholly unknown, we have no right to expect orchestras like those of Berlin, Dresden, or Paris. The choruses are feeble in the extreme. I would undertake to say that they could not be trusted to sing in four parts; the soprani, if divided into firsts and seconds, would not be able to get on at all; even as it is, they

require to be supported by the tenors singing in the octave with them.

Madame Boccabadati is a woman whose talents are perhaps superior even to her fame. Madame Ronzi di Begnis, with her thin, dry voice, appeared to me, on the contrary, to enjoy a higher reputation than she deserved. But Tamburini! oh Tamburini!—he is a singer indeed. A manly presence, polished manners, perfect style, and an admirable voice, in which force, sweetness, and incredible facility are united,—he possesses all these qualities: in short he is superb!

At the *Teatro Fondo* the opera buffa is played with a spirit, a fire, a *brio*, that is perfectly enchanting. While I was in Naples, they gave a farce of Donizetti's. As a composition, it is a mere tissue of commonplaces, stolen eternally from Rossini; but still the music is well adapted to the libretto, and very diverting. All that can be said is, Donizetti has made a lucky turn of his *Kalidoscope*, and grouped his notes after a pretty pattern.

Here, my dear friend, my observations must be brought to a close. Such is the state in which I have found music in Italy. Volumes might be filled with speculations on the causes which have rendered the art stationary in this country during the very period that it has been making such gigantic strides in every other part of Europe; but you asked only for my personal observations, and, imperfect as they are, I have communicated them. It is true I have not visited Milan or Venice; and as it is but fair and honest to give credit for beauties when one knows not, by personal experience, of any defects, let us enjoy the belief that those two wealthy capitals are rich also in original composers, dramatic singers, powerful and well-trained choruses, orchestras full of fire and energy,—and above all, that their dilettanti are at least so far friendly to the art, as to rescue its professors from the necessity of eking out a poor livelihood by mending old chair bottoms.

MUSIC OF THE ANCIENTS.

In the twenty-fifth number of our new series (January 1830), appeared a review of a work of great science, learning, and merit, under the title of *Instructions to my Daughter for Playing on the Enharmonic Guitar*, written by Lieutenant-Colonel Perronet Thompson; and subsequently we inserted extracts from the same, which, we learnt from different quarters, proved highly interesting to many of our readers, and drew the attention of no small number of able persons to a subject of infinite importance to the art, which had been too much neglected, either because it had erroneously been supposed to be unconnected with practical utility, or because few professors were qualified to enter into the consideration of it.

The *Westminster Review**, also, has taken the matter up, and in a masterly article, extending to the unusual length of fifty pages, has given not only the substance of Colonel T.'s essay, but many of the most important passages from it, together with some preliminary observations, and an abundance of critical and explanatory remarks. The former, that is, the introductory part, is so convincingly argumentative, so perspicuous in language and animated in manner, that we have yielded to our desire to make such observations more generally known,

particularly among our professional readers, many of whom have either no time to read, or no opportunity of seeing, the *Westminster Review*. And as it is not a common practice for one periodical to borrow so largely from another, we beg leave to plead in excuse to the proprietors of that work, that the ability of the article proved too great a temptation to resist: believing, also, that we should rather benefit than injure our contemporary by an extract wherein so much knowledge, judgment, and ingenuity are displayed, and which is calculated not only to promote the object of the writer in regard to the art on which he treats, but to raise still higher the credit of the work in which it appears.

Speaking of Colonel Thompson's work, he says:—

'This is a piece of musical radicalism; and like other pieces of radicalism, it will succeed in the end if it is right;—the principle of radicalism everywhere being that reason has been given for man's use, and it is reasonable he should use it. The object in the present instance is to prove, that in the same manner as science can determine the form of a lens that is most effective in aiding the eye, and can do this with vastly more precision, certainty, and completeness, than could be arrived at by any number of experimental ribbings and exploratory grindings, and referring the results to the judgment of the eye,—so it can

* In No. xxxii., for April last.

determine the sounds which make the basis of the effect upon the ear called music, with vastly more precision and facility, than can be attained by any possible number of vague experiments, and referring the results to the judgment of the ear. And in connexion with this it is attempted to be established, that the Enharmonic of the ancients, from the accounts of it that remain, was an effort—though, from an error in the previous calculations, an eminently unsuccessful one—to apply the scale of perfect sounds which should be thus determined, to any sound on which it should be desired to begin anew, or in other words to changes of key;—and finally, that what the ancients failed in, the moderns ought to accomplish.

‘The fallacy by which the musical Tories in all ages,—the enemies of “theory,” which means reasoning, and the admirers of “practical” conclusions, which mean blundering on by the rule of thumb,—have resisted the introduction of science into this department of the arts, is a statement like the following. “If science asserts anything to be harmonious which the ear disapproves, then science is wrong. If it asserts nothing but what can also be discovered by the ear, where is the use of science?” The weakness of this, consists in keeping back all that science may add of precision and facility; and is best exposed by a reference to the sister case of Optics. “If Mr. Dollond’s application of the theory of spherical or parabolic surfaces produces a bad pair of spectacles, Mr. Dollond is in the wrong. If it produces nothing but what might have been arrived at by grinding a piece of glass into forms a little more convex or concave, and noting the effect of the alterations on the eye, where is the good of Mr. Dollond?” Everybody perceives that the fallacy in this, is in keeping back the simplicity, the accuracy, and the ultimate applicability, to practical use, of the theory employed by Mr. Dollond; and in endeavouring to substitute for it a tentative process, which even if it be allowed that in some individual cases the results should be of equal perfectness and value, is vastly inferior to the other in the aggregate of consequences. It may be conceded, in both cases, that if science determines anything which the sense disapproves, science is in the wrong; but what it is intended to maintain and defend is, that in both cases, science not only does nothing of this kind, but that it is capable of going down at once upon the truth, with a directness and effect which tentative processes without the aid of first principles will vainly hobble after in pursuit.

‘The dispute upon this point as relates to music, is at least as old as the contest between Aristoxenus and the Pythagoreans, which dates as early as 300 before the Christian era. But it would be unfair to rank Aristoxenus among the irrational opponents of scientific inquiry; for there existed in his case the striking and not very frequent fact, that the scientific men were wrong. The opposition of Aristoxenus was therefore in reality nothing but a good ear declaring itself against a faulty theoretical division. The musical mathematicians of antiquity took as many as three consecutive steps into the truth; but their next was a marvellous blunder,—a pitiable missing of the right though it lay before them, and plunging into the wrong,—which marred the whole of their results, and caused all ancient music to flounder in a mass of unharmonious. If mathematicians would lead the world, the first essential is that they should be right. If they are not, they must not be surprised if the supporters of the rule of thumb take the opportunity to get before them.

‘The question on which the whole issue may be said to rest, is whether any reason can be assigned, why one set of

sounds make music by their composition or succession and another set do not,—or whether this is a mystery to be found only in fiddlers’ ears, and of which no ulterior explanation can be given? To which, if it be conceded that any reason can be given at all, may be added the further question, whether the principles that explain the phenomena to any extent or in any degree, are not capable of being extended so as to afford a plenary elucidation of the whole.

‘The histories of all nations refer to very early periods the discovery, that certain successions or combinations of sounds have the effect upon the ear which is implied by music; and it may be assumed that in all countries a considerable degree of practical acquaintance has been acquired with the sounds, before any person has thought of investigating the cause. The story of Pythagoras’s listening to a blacksmith’s hammers, and discovering that the different sounds had some relation to the weights, has been sufficient to secure to that philosopher the renown of being the first who sought for the explanation of musical relations in the properties of matter. The account given by Nicomachus is, that Pythagoras heard the hammers striking the anvil one after another, and observed that harmonious sounds were given in the case of every succession except one; which led him to inquire what were the peculiarities of the hammers which produced these different effects.* Whether this is an exact account or not, some observation of this kind appears to have speedily led to the discovery, that of strings of the same thickness and composition, and stretched by the same weight, those gave the same musical sound (or were what is called in unison) which were of equal lengths;—that if of two strings in unison as above, one was shortened by one half, it produced a sound which, though very far from being in unison with the sound of the other, might be heard contemporaneously with it with a strong sensation of satisfaction and consciousness of agreement, and that the two sounds, in fact, bore that particular relation to each other, by which two voices of very different kinds, as for instance those of a man and a child, can sing the same tune or air as really as if they sang in unison, being what musicians have since distinguished by the title of *Octaves*;—that if, instead of a half the string was shortened by a third part, there was produced a note which, heard either in combination with or succession to the first, created one of those marked effects which all who had attained to any degree of musical execution by the guidance of the ear, had treasured up as one of the most efficient weapons in the armoury of sweet sounds, being what modern musicians name the *Fifth*;—and that if instead of a third part it was shortened by a fourth, there was produced another note, very distinct from the last, but which, like it, was immediately recognizable as one of the relations which experimental musicians had agreed in placing among their sources of delight, being the same which in modern times is called the *Fourth*.

‘So far Pythagoras and his followers appear to have run well; but afterwards Typhon hindered. Instead of pursuing the clue of which they already had hold, and examining the effects of shortening the original string by a fifth part and by a sixth, they strayed into shortening the results of previous experiments by a third, and lengthening them by an eighth, being manifestly induced by the prospect of obtaining intervals like that which they had found exist-

* *ἰσχυροὶ ἡμῶν ἐν τῷ αὐτῷ ἔργῳ, καὶ οὗτοι ἔχουσι παραμῆχον πρὸς ἀλλήλους ὑπομνηστικῶς ἀντιθέσθαι, πλὴν μὴ εὐχρησῆαι.*—Nicomachi Harmonics Manualis, p. 10. In the *Antique Musicæ auctores septem* of Marcus Meibomius. Amstelod. 1652. Mus. Brit.

ing between the *Fifth* and *Fourth*, being the same to which modern nomenclature, in reference to other intervals not yet mentioned, has given the title of the *Great or Greater Tone*. And here was the beginning of sorrows. Had Apollo and the Muses Nine but led them to try the effects of shortening the original string by the fifth part and by the sixth, they would have discovered the pleasing relations of sound which modern musicians have denominated the *Major* and the *Minor Third*, and their way would have been open to "demonstrate" (to borrow an expression from the anatomists), 1st, the existence of what has been since called the *Small or Smaller Tone*, as being less than the other before mentioned by the difference named a *Comma*, and which they would have found existing between the *Minor Third* and the *Fourth*; 2ndly, the true measure of the interval between the *Major* and the *Minor Third*, which is in fact the interval between a note and its *Sharp or Flat*; 3rdly, the ease with which the interval between the *Fifth* and the *Octave* is divisible into intervals equal to the others, and lying in the same order from the great central interval outwards, by shortening the string by the comparatively simple fractions of three-eighths and two-fifths, thus arriving at the discovery of those other pleasing relations which the moderns have named the *Minor* and the *Major Sixth*; 4thly, the wonderful congruity, dependent on the properties of numbers, by which each of the sounds thus determined as making harmonious intervals with the key-note or sound of the original string, makes harmonious intervals

of some of the same kinds, with all the others, with the exception only of the cases where the interval is smaller than any of those which have been distinguished as harmonious; and 5thly, they would have been in a condition to investigate the means of dividing the vacant spaces at the two ends of the octave, in such manners should continue to form harmonious intervals with the sounds already established as making harmonious intervals with the key-note, thus leading to the determination of a *Minor* and a *Major Seventh*, and by analogy a *Major* and a *Minor Second*. But Apollo and the Muses left them to themselves; and the consequence was, they stumbled and they fell. The "Canon" of Euclid—the Enelid of geometry, unless a portion of uncertainty which attaches to the authorship permit him to escape—is evidence of the feebleness of man when he is predestined to do wrong. The attempt at the division of the Canon,—in other words, at the division of a single string into the lengths which produce the sounds that make music,—was a failure; and, by necessity, everything of a more complex nature which was built upon it, was a failure also. The ancients had the luck, by the mere fact of their being the ancients, to have the first chance at trying their hands on all imaginable subjects; and great has been the outcry of their "wisdom," raised upon this simple ground. The ill-success of their attempts in music, is proof that they had no patent from the gods but their priority of birth.*

MR. BARNETT AND THE PHILHARMONIC SOCIETY.

To the EDITOR of the HARMONICON.*

SIR,

9, John Street, Adelphi.

It has been said that the Philharmonic Society was instituted for the purpose of encouraging music and musicians in England, and, for a time, I became a subscriber to the concerts, in the hope of hearing some of our own composers' works performed: it was during my attendance at these concerts, I heard that the Society had lost sight of its original plan, because no Englishman had ever presented to it any works worthy of performance at the Philharmonic. This information rather surprised me, having understood that Mr. Attwood had made many fruitless efforts to get some of his most felicitous works performed; Mr. Potter had likewise, year after year, with heroic patience, submitted his sinfonias to the Society, which were regularly done on the condemning—I beg pardon, I mean the *trial*—nights, but never at the concerts; I could not help thinking that neither of these gentlemen had had justice done them; for the former, as everybody knows, has proved himself an honour, not only to his country as a musician, but to *him*, who has shed an un fading lustre over the music of all ages, his master, *Mozart*!—and the latter has rescued England from the stigma which foreigners have branded us with, that of possessing no sinfonists.

* Our rule is to allow all sides to be heard, when the subject in discussion is of sufficient interest and temperately argued; we therefore insert Mr. Barnett's letter; but wish it to be understood that in giving publicity to his opinions we are not to be considered as either agreeing in or differing from them. Moreover, we have heard another version of the story, and conclude that if Mr. Barnett's statement admits of being controverted, it will be properly noticed by those most interested in having the matter correctly represented to the public.—(Editor.)

Attwood has written music worthy of performance at the Philharmonic, and Potter has produced sinfonias inferior only to *Beethoven's*. Not having much acquaintance with the professors of London, I was left to draw my own conclusions as to the nature of the pivot upon which this *mighty* machine turns, which conclusions were by no means favourable either to the directors or the subscribers of this Society; and, although I have had several works ready to present to them, the discouraging example before me determined me at once not to dare to hope for success, where an Attwood and a Potter had failed.

It is now three years since I either have been to the concerts, or had conversation with any person connected with them. The other day, accident made me show Mr. Braham a dramatic scene, which I had composed, the poetry of which was selected from Percy Bysshe Shelley's 'Queen Mab'; he expressed his wish to sing it at the Philharmonic. It reminded him of the prejudice which existed at these concerts against native composers; he expressed his belief that they were more willing to perform all works of merit, whether English or foreign. I was glad to find that they had become more liberal, although I confess there was somewhat of a misgiving in my mind; I determined, however, to try them. Now, Mr. Harmonicon, I know you are going to stop me, by saying—'Well, you presented a scene that was really not sufficiently good to be performed at the Philharmonic, and after due examination, it was consequently returned to you: you have no just grounds of complaint; and your vanity makes you consider yourself ill treated.' But no, Sir, for once you are mistaken; my 'Queen Mab' was sent, it is true, accompanied by Mr.

Brahm's wish to sing it, but was returned to me, by Mr. Watts, with these words, 'Your score is returned to you UNOPENED,' and something more about 'the arrangements for the remaining concerts not being yet concluded.' Now, if the arrangements were not made, I should conceive that to be the very reason why 'my score' should have been opened and looked at, for the purpose of ascertaining whether it was worthy of performance or not. Their arrangements being made, and they not having perused my score, argues that they did not intend to perform my scena, under any circumstances; and whether it possessed merit or not, it is enough for the directors to know that it bears the name of an Englishman, and so—they returned it UNOPENED.

I do not make any complaint, so much on account of the barbarous manner in which these *Anti-Anglo-harmonic* gentlemen have treated me, but because it clearly exposes a system of exclusion to the young composers of our country, generally, and gives them at once to understand, that of whatever calibre their works may be, there is the positive certainty of their never being

performed. This certainly would not be so distressing, were the directors to treat the subscribers to classical works exclusively; but the illiberality becomes palpable, when we find that the most threadbare and commonplace impertinencies of the wretched imitators of Rossini are nightly introduced to gratify the caprice of some favourite singer.

Not disappointment at the rejection of my scena, but love of my profession, makes me trouble you with these disjointed remarks. In conclusion, I beg leave to say, that a copy of the song (which has called forth this letter), in *MS.*, accompanies this. The publication of a portion, here and there, of which, might gratify the curiosity of the subscribers to the *Harmonicon*; the song, complete, will shortly appear in a work which I am publishing by subscription*.

I remain, Sir,
Your obedient Servant,
JOHN BARNETT.

* We have not availed ourselves of Mr. Barnett's permission, his work being of so connected a nature that we could not detach any part of it without injury to the composer.—*Editor.*

MUSIC AT LEEDS.

To the Editor of the HARMONICON.

Sir, Leeds, April 19, 1832.

As you have occasionally devoted a page to provincial music, and particularly, in your last two numbers, to Leeds, I hope I may be pardoned if I again bring this place under your notice, especially as certain conscientious persons think I have done less than justice in my former communication.

Since your last number appeared, the 'Leeds Amateur Society' has given a choral concert, which was so creditably performed, that I am happy to add my mite to the general meed of praise it obtained. I subjoin the scheme, which, though it presents nothing very novel, is certainly in better taste than the crumble collections of exploded glees and ephemeral songs which hitherto have been our only food.

PART I.

Overture, (Joseph)	MEHL.
Mass, No. 12	MOZART.
Chorus, 'Sanctus Dominus'	MOZART.
Quartet and Chorus, 'Kyrie Eleison'	MOZART.
Chorus, 'Gloria in Excelsis'	
Quartet and Chorus, 'Qui tollis peccata'	
Quartet, 'Quoniam tu solus.'	
Chorus, 'Cum Sancto Spiritu.'	

PART II.

Overture, (occasional)	HANDEL.
Solo and Chorus, 'Laudate pueri'	ZINGARELLI.
Quartet, 'Benedictus qui venit'	MOZART.
Chorus, 'Hosanna to the living Lord'	ROSETTI.
Duet, 'O salutaris hostia'	NUKOW.
Recit. and Air, 'And God created Man'	HAYDN.
Solo, 'Agnus Dei'	MOZART.
Chorus, 'Donna nobis pacem'	MOZART.

From this you will see they are, at length, aspiring to good music, and on this occasion have attempted chiefly what an Amateur Society may do without presumption, namely, choral or concerted pieces.

The choruses were sung with considerable precision as well as spirit; and though a slight deficiency of trebles was felt, still the performance was, on the whole, pleasing and effective.

In your last number [April number] a letter appeared,

signed 'An impartial Observer,' purporting to be an answer to me. I am very willing to leave it to the decision of your readers whether it be an answer or not. I may safely do so, when I find my opponent admitting the truth of my evidence, and leaving the inevitable conclusion undisturbed! He says, in his seventh paragraph, that the local talent of Leeds 'is of such a quality as to obviate the necessity of calling in foreign aid;' and again, in paragraph the last but one, adds, 'Our musical degeneracy is too deeply rooted.' Here he blunders on the very proofs of want of taste I adduce in the letter, viz., that the Leeds people think they have sufficient musical talent to do without foreign aid, and that they are content with amateur concerts and musical degeneracy! Could he have admitted anything which more clearly confirms my opinions? He reminds me of what Sir Anthony Absolute says to Mrs. Malaprop—'Truly, Madam, you are a most polite arguer, for every other word you say makes for my side of the question.'

This appears the only point in 'Observer's' letter which requires a remark, unless I select from the mass of personality the second paragraph, wherein he speaks of his 'intimate acquaintance with the writer's motives.' 'This is too bad!' That a person with whom no one who knows me can for a moment suppose I have any intercourse, should prate of an intimate acquaintance with my motives, is too intolerable to be allowed to pass without a protest.

It would be unprofitable to follow this impartial observer through the whole of his personal attack, which is alike ungentlemanly and unwarranted by the rules of literary warfare. I know too well how the mud flies in a rencontre with a writer who deals in personalities, and backed by such a coterie as prompted his effusion: I therefore decline entering into any explanation, as it would involve a dispute, in which, if the opinion I have of my opponents be correct, I should encounter every species of acrimony.

I am, Sir, most respectfully yours,
AN AMATEUR.

REVIEW OF NEW MUSIC.

SONGS OF THE GIPSIES, to which is prefixed an Historical Introduction on the Origin and Customs of this People, written by W. T. MONCRIEFF, Esq.; Music by S. NELSON. (Paine and Hopkins, Cornhill.)

EVERY country in Europe has, by our adaptors, been laid under contribution for melodies. Asia has also supplied an ample share; and from America, both north and south, have been imported many tunes which at least claim to be received as offspring of the new hemisphere. Africa has been searched in vain; its only national music being the roar of the lion and scream of the hyæna. A people, however, belonging to no quarter of the globe, had never been invited to furnish any of their native airs: the Gipsies have been passed over, either in contempt or ignorance, and now for the first time appear as melodists: though, to say the truth, it is quite clear that Mr. S. Nelson has bestowed on them every one of the notes to which he so generously grants them something like a title. They will certainly have no reason to complain, for he has made them sing more gracefully than, with all their prescience, they ever could have ventured to foretell, or even dream of as a possibility.

Of these songs, of *Egyptians, Bohemians, Zingari, Gitanos*, or by whatever name this pilfering people are known—there are six, bound, or rather boarded, in a volume, having a lithographed frontispiece and eight folio pages of letter-press, containing an 'Historical Dissertation on the Origin, Customs, and Habits of the Gipsies.'

The first, *The Gipsy Queen*, is a free, pleasing melody, in the best English style, and admirably accompanied. As a specimen of the work we have placed the first stanza of this among the musical pages of the present number; it will speak its own praise, and ought to recommend the publication.

The second, *The Gipsy's Invitation*, in A, six-eighth time, depends wholly on its melodious air, for the accompaniment consists of short chords, in the guitar manner, and these are confined to the simplest harmony of the scale; they are, however, exactly suited to the character of the air, and could not have been better conceived.

The third, *The Gipsy's Prophecy*, in E♭, common time, will gain as many suffrages as any song in the set: the rhythm is clear, the air of a very comprehensible kind, and the accompaniment plain. A passage at the words 'He sighs in silence,' will extract a smile of satisfaction from the most hard-hearted critics.

The fourth, 'My Gipsy Love,' in E, is more pleasing than new, but well got up, and will find many admirers.

The fifth, 'The Gipsy's Lament,' in A♭, three-four time, andante, is highly expressive, short, and seems to have been written off at once, without labor. The Gipsies bemoan the approaching dissolution of their nation, and denounce those to whom their overthrow is owing: that is to say, a fraternity of thieves threaten the dispensers of wholesome laws. Such is the plain English of the matter; but we must be content to consider it poetically, then it will not fail to make an impression.

The sixth, 'Going a-Gypsying,' in D, is lively, and this is all we can venture to say of it, for Mr. Nelson has concluded with the least engaging song of the whole set. The
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others, however, amply suffice to carry him through with very great credit, and his *Songs of the Gipsies* will not a little assist in establishing his reputation as a musician, as a composer of good taste.

Mr. Moncrieff's *Historical Disquisition* comprises nearly all that is known on the subject of these wandering tribes, and is entertaining. But such prefaces more strongly recommend themselves to our regard as connecting literature and music—information and pleasure. The dull, dry manner in which books of songs are too commonly brought out—(dull and dry, because generally unattended by a single sentence of explanatory matter)—deprives the music itself of much of the interest it would otherwise excite, and is presumptive evidence that the composer can only speak in the language of crochets and quavers; that, though he be technical, he is not intellectual; and we venture to foretell that unintellectual composers of music,—by which we mean, those who have not, to a certain extent, studied their art philosophically,—will shortly fall into great disrepute, and finally be driven by contempt and neglect out of the field of honourable competition.

1. *FANTAISIE BRILLANTE par FRANÇOIS HÜNTEN, Op. 48. (Goulding and D'Almaine, Soho Square.)*

2. *AIR in DER FREISCHÜTZ, with an Introduction and Variations, by WENZEL PLACHY. (Aldridge, Regent Street.)*

WE have had frequent occasion to bestow our sincere praise on M. Hünten's compositions, because they generally exhibit talent, taste, and an absence of that extravagance which too often characterises the productions of some modern masters whose names stand high; but we cannot say that his present work keeps pace with many on which he has, apparently, expended less labour. He has here struggled to be great, and proved tiresome. Twenty long, heavy pages, with scarcely one redeeming line, put it quite out of our power to speak in commendatory terms of this *Fantaisie*, more particularly of the six first pages, an andante in twelve-eighth time, which realize the old story of the mountain in labour and the 'muscular abortion' produced. But as if to make this part hideous as well as dull, the composer has been prodigal of those semitonic passages at which good taste revolts, in octaves, in thirds, and other shapes.

After this comes a *Tema* in C, two-four time, which is something mixed up of Pleyel and a modern Italian air. On this are written five very long variations, followed by a sixth, called a Rondo. It will be seen, therefore, that, instead of a *Fantasia*, the piece now before us is neither more nor less than an air with variations, having an Introduction,—or *Introduzione*; for the word loses half its force in fashionable ears if not Italianized.

We were the first, many years ago, to make the name of Plachy known in this country, and regret that we have had so few opportunities of mentioning him, for he is a man of great, of original talent, and, so far as our acquaintance with his works enables us to judge, never condescends to become an imitator. He here appears in four variations on the lovely air of Weber in E, each of which shows equal judgment and taste, except perhaps the last, which, being

an allegro, is not in the best keeping with the theme, an *andante*, *quasi larghetto*, we should say. But custom reconciles us to strange discrepancies; or, at least, it tempts even men of sense to do what is repugnant to reason. The *Introduzione* to this is a masterly adagio in *c* minor, but not to be placed before any performer who cannot with facility play chords of five notes for each hand at the same moment. Indeed the whole is difficult, and only suited to performers of the first class.

1. CAPRICCIO for Piano-forte and Violin, composed by JOHN THOMSON, Esq. (Cramer, Addison, and Beale.)
2. INTRODUCTION and VARIATIONS on BISHOP'S air, 'My own native Isle,' by J. M. ROST. (Goulding and D'Almaine.)
3. MARCH and RONDO, composed by JOSEPH COGGIN. (Luff, Great Russell Street.)

MR. THOMSON'S Capriccio is not one of those compositions that must be judged after a single hearing; it is distinguished by originality, and, like most musical works of real invention, does not immediately develop the whole of its meaning. This is, of course, a single movement; the key is *c*, six-eight time, allegro. It is a most animated composition, the subject quite new, of the liveliest kind, and kept in view with all the constancy of an orthodox contrapuntist. The modulations are rather natural and pleasing than bold, and there is no attempt to produce effect by unusual or complicated harmony; but the buoyancy of the air, and unremitting gaiety of the various passages keep attention alive to the very end of the piece, which is within the reach of all tolerably good piano-forte players, and easy for the violin.

The melody which Mr. Rost has chosen, is simple and pretty, but not striking. His manner of treating his subject certainly throws no new light on it, for his variations are of an uninspiring kind, and come out of the mould in which hundreds, nay thousands, have been cast during the last five-and-twenty or thirty years. Ease and inoffensiveness are their only recommendations.

The March in No. 3 is just of that common-place description which might be tolerated as the production of a very juvenile composer; or what a musical child of about eight years could readily improvise. So much for the first movement. The second is the favourite trio in Meyerbeer's *Crociato*. The third, an 'original air,' we are carefully instructed, is fully equal to the march, and would be quite as strong a proof of the precocious talents of some infant Apollo.

1. RONDO BRILLIANT, composed by A. DEVAUX. (Boosey, Holles Street.)

- | | | |
|----------------------|-----|-----|
| 2. ANDANTE, by | Do, | Do. |
| 3. RONDO ELEGANT, by | Do, | Do. |

The first of these is built on a subject which is either an operatic air very familiar to us, or an imitation, a very close imitation, of one. It is a studied composition, evidently, and as such is very successful, for the skill of a good musician is manifest throughout; but a predilection for the ultra-modern style is equally apparent, which has led the composer into passages, such as skips for the left hand, reiterated notes not suited to the genius of the instrument, &c., that add much to the difficulty of performance without any increase of effect. How much more

easy, too, would this Rondo have proved, had its notation been different—had the author written it in four crotchet instead of four quaver time; and substituted quavers for semiquavers, &c., with the word *allegro* prefixed, instead of the moderated term he has here employed! We have to observe also, that we do suppose the composer means this to be played so fast as *allegro moderato*, two-four time, and such notation as he uses, necessarily lead the performer to conclude.

No. 2 is melodious and elegant; but why should an able musician, which Mr. Devaux is entitled to be considered, adopt a mode of notation, which is erroneous, has nothing to recommend it, and must prove a formidable obstacle to so many amateurs? Had this been written in three-four instead of three-eight time, had semiquavers been used instead of demi-semiquavers, and the word *allegretto* substituted for *andante*, it would have had at least double the circulation that it will meet with in the form it now takes, and have been infinitely better understood, therefore much more adequately performed, by the majority of those into whose hands it may now fall.

We would ask the author how the following bar, as written by him, is to be executed?—



had it been thus noted, it would have been intelligible and practicable enough:—



When will reason begin to dawn on the musical world?

The *Rondo Elégant* has not *matériel* enough for its length; it is cleverly written, according to be musical sense of the phrase, but uninteresting and dry.

1. DIVERTIMENTO from DONIZETTI'S *Anna Boleyn*, arranged by W. ETHRINGTON. (Metzler and Co., Wardour Street.)
2. 'Bel Raggio,' from ROSSINI'S *Semiramide*, arranged by IL MAESTRO LUIGI SPERANZI. (Welsh, Regent Street.)
3. THREE WALTZES in imitation of a musical snuff-box, composed and arranged by I. TOMLINSON. (Cramer and Co.)

To those who can bring themselves to admire the music

in *Anna Bolena*, we recommend the Divertimento, No. 1, for the airs selected are arranged with a due and equal regard to the composer's effect and the performer's ease. The *larghetto* of this—(we do not recollect the words of the air)—will show how unscrupulously Signor Donizetti has appropriated to his own use, how boldly he has pirated, Caraffa's 'Aure felici,' the second movement of his 'Frante angocie.'

No. 2 is taken bodily by the *maestro* from the printed arrangement of Rossini's opera; a *gran maestro* he is, no doubt, though the name is quite unknown to us. The value of this, as a curiosity, is augmented by its being entitled 'Bright flattering rays, sung by Miss Shireff,' thus giving English words, when wholly unnecessary, and indeed impertinent, to an air which ought only to be known by the Italian ones to which it was originally set by the composer.

No. 3 are exceedingly pretty, and if played pianissimo, the open pedal being judiciously employed, (which the composer has forgotten to enjoin,) the effect will be quite as pleasing as that produced from the Genoese snuff boxes: indeed it will be hardly distinguishable from those fairy sounds which they render.

1. DEUX VALSES FAVORITES de la Collection de Salle d'Apollon, variées par CHARLES MAYER (de St. Petersburg.) Livres 1 et 2. (Wessel and Co., Frith Street.)
2. The CLIFTON WALTZ, composed by M. H. HODGES. (Cocks and Co.)

No. 1, are the Count de Gallenberg's *Valse d'Hongrie*,

and M. Mayer's own *Valse de St. Petersburg*. The name of this composer is new to us, but we shall hope often to meet with it if all his compositions are equal to these, for they show him to be a musician possessing as much taste and vigour as knowledge. The first, in *ab*, is followed by four very clever and beautiful variations; the second, in *a*, by three and a finale, all of a masterly kind. His harmony is rich, almost to *rimplissage*, which, together with the wide grasp required in the left hand, and the extreme keys into which the second leads the performer, render both pieces very difficult, except to practised performers. Some runs of half-notes in the second should have been avoided, and the composer might have made the whole easier without any abatement of effect; but the obstacles thrown in the way of the player may profitably be surmounted for the sake of the whole.

No. 2 is a trifle of the easiest description.

GRAND OVERTURE to the Romantic Opera, The Sorceress, performed by the English Opera Company, composed by FERDINAND RIES. (Hawes, 355, Strand.)

The *Sorceress* was composed for the English stage, and brought out by the Author last season, as our readers will recollect, at the *Adelphi Theatre*, while Mr. Arnold's company were performing there.

The overture, in *c*, shows that Mr. Ries strove hard to produce something of a novel kind; the opening is more singular than agreeable, but the after part is bold and animating. The annexed few bars, which break into the quick movement, and are to be played slowly,—*andante*—are original, and display the hand of a master:—

It will be seen that the composer expects the performer to play tenths without hesitation; but upon the whole, the overture is so arranged as to be very practicable for players in general, and it is of a reasonable length.

The Favourite Airs in MEYERBEER'S Robert le Diable, arranged by ADOLPHE ADAM. Books 1, 2, 3 and 4. (Chappell, New Bond Street.)

THE present arrangements, by the celebrated piano-forte master in Paris, tempt us to form a somewhat different opinion of this opera from that which the imperfect performance of it at our winter theatres almost led us to adopt. There are pieces here which disclose to view the great composer of *Il Crociato in Egitto*,—pieces either wholly omitted on our stages, or so mutilated and metamorphosed, that the author himself would hardly have recognized them.

The four books comprise sixteen distinct compositions, adapted with great skill for the piano-forte, and rendered accessible to most performers. In order to enable our readers to judge of M. Adam's manner of arrangement, and also as a very lively, engaging extract from the publication, we have inserted the *Ballade*, 'Jadis régnait en Normandie,' the popular air of the opera, in the musical part of this Number; and we recommend the whole to the notice of those who, if they will insist on having a constant supply of novelties, are willing to choose what is good.

Three AIRS DE BALLET from AUBER's Opera, *La Bayadère*, arranged as RONDOS, by HENRI HERZ. (Chappell.)

We have recently mentioned the two first numbers of this publication, of which the above is the third, and contains four pieces from the opera of Auber, worked up into a gay, pleasing Rondo of eleven pages. There is something so vivacious, so sparkling in this, that it will please even those—and we reckon ourselves among the number—who cannot decry in it anything that shows either the invention or musician-like ability of the original author, but it displays a *tact*, in both composer and arranger, that is quite as valuable in the eyes of many, and certainly as profitable in a pecuniary point of view, as genius and science.

HILL'S MUSICAL OILIO, containing a selection of Operatic, National, and Miscellaneous Pieces, arranged for the Piano-forte. Nos. 1 and 2. (Hill, Regent Street.)

THIS is a publication in small quarto, twelve pages in each number, containing as many airs, waltzes, &c., arranged in a very easy manner.

1. L'Indispensable, MANUAL for young Performers on the Piano-forte, or Exercises for every day, containing Scales, &c. &c., by CH. CHAULIEU. Op. 100. (Cocks and Co.)
2. ETUDES PRÉPARATOIRES pour le Piano, faisant suite à L'Indispensable, par CHARLES CHAULIEU. Book I. of Op. 130. (Cocks and Co.)

In an address to 'Professors of the Piano,' prefixed to *L'Indispensable*,—(a silly, quackish title, by-the-by)—M. Chaulieu states, 'that it is not intended as a regular book of instructions, but as a collection of Exercises; and, he should have added, that they are very short, calculated for young players, and not intended to supersede those by Clementi, Cramer, and Moscheles, which are fully sufficient for all the purposes of proficient. The author says that he has tried this method during a period of twenty-five years, and found it successful. We can easily believe

it, for the Exercises are short and will not tire the young learner; they include a great variety of passages, and are well fingered. One of these is allotted to each day in the month, and accordingly so marked; but this had better have been left to the teacher, who is certainly best qualified to judge how much or how little each scholar is able and willing to acquire and practise. Every exercise is followed by a short prelude, and these preludes gradually increase in difficulty, but all are laudably brief. The author's recommendation of the use of Maelzel's metronome, has our hearty concurrence: no learner should be without one, and no composer ought ever to publish without marking his movements by this most useful instrument. Had M. Chaulieu called the metronome by the name he has bestowed on his book, *L'Indispensable*, he would have proved himself a more modest and correct nomenclator.

No. 2, the Preparatory Studies, are meant as a sequel to *L'Indispensable*; *L'Indispensable* as a necessary introduction to the *Etudes Préparatoires*! M. Chaulieu has a keen eye to profit, and takes a good tradesmanlike view of the matter. His avowed motives, however, are to be found in the following announcement:—

'The time is at length arrived, in which the musical world in general acknowledge the importance and utility of studies. . . . Moscheles, Kalkbrenner, Herz, and Bertini, have powerfully contributed to complete the musical revolution begun by the celebrated pianists, Cramer and Clementi.' What musical revolution have the *gradus* of Clementi and the *studij* of Cramer produced? M. Chaulieu would have been more accurate had he alleged a revolutionary spirit against M. Herz, and the composers of the frantic school: they certainly succeeded, at first, in alienating some persons from their allegiance to the only true one; but a counter-revolution has taken place, and if Messieurs Herz, Czerny, Pixis, and *id genus omne*, do not shortly give in their *adhesion*, they will very soon find a sentence of banishment pronounced against them: for common sense is beginning to appear above the musical horizon; it is emerging in a slow but very sure manner, and will, ere long, dispel the darkness in which one important branch of the art has, for some time past, been enveloped.

These studies, then, are meant as introductory to those of a more severe kind; and, in spite of the two or three *niaiseries* in the preface, are eminently well calculated for what they are intended: the compositions are likely to instil good taste in the student, the directions are clear and judicious, and the fingering, with an occasional exception, unexceptionable. Whoever can well execute these, may immediately take up Cramer's Exercises; and he who conquers the latter has little, if anything, in the practical way to learn. We insert the first study, from which a correct notion of the whole may be formed.

$\text{♩} = 132$. *Allegro-Presto*.



QUADRILLES.

1. FIDELIO, *La Gaité*, nineteenth set, selected from BEETHOVEN's *Fidelio* and *Prometeo*, by L. ZERBINI. (Wessel and Co.)
2. KIRCHER'S *Third set* from CARAFFA's opera, *Le Nozze di Lammermoor*. (Willis and Co., St. James's Street.)
3. *Les Plaisirs de Terpsichore*, a set composed by W. H. HODGES. (Hodge, Bristol.)

THE first and second of No. 1 are rather less easy than Mr. Zerbin generally contrives to make his quadrilles; the rest are free from all difficulty, and arranged in his usual manner.

There is more originality in No. 2 than we are accustomed to find in quadrilles from Italian operas; but the arranger does not appear to be in the habit of adapting for the piano-forte.

No. 3 shew some talent and a good deal of praise-worthy ambition, but also betray a want of experience in writing, and an occasional failure in harmony.

VOCAL.

A New and Enlarged Edition of CHEETHAM'S PSALMODY, harmonized in score, with an arrangement for the Organ or Piano-forte, by J. HOULDSWORTH, Organist of Halifax. (Whitley and Booth, Halifax, and Goulding and Co., London.)

Not being acquainted with the work of which this is only a new edition, we have no means of comparing the former and the present. If Cheetham—(but who he was, or is, we know not)—if he imagined the well-known Evening Hymn to be the composition of Tallis, whose name is here given to it, he must have been not only entirely unacquainted with that ancient composer's style, but of the style of the period in which he flourished. If he only guessed at the author, he might as well have ascribed it to Damon, the friend of Pericles, or our eighth Henry, both of whom were composers.

Of course we have not examined every one of these 232 pages, but have opened the volume in several places, and find the selection made with judgment, and the harmonizing executed correctly, though not invariably in the best manner. One of our openings was upon the Portuguese Hymn; and we must recommend the editor in all future copies from the plates, to let the little point



be heard first in one part; then in two, in thirds; and

finally with the base, as originally written: as it here stands, the author's intention is defeated and the effect destroyed. At page 16 we find an instance of exceedingly erroneous accentuation: the word 'how' ought to be on the unaccented part of a bar, so as to throw all the emphasis on the epithet 'pleasant'. At page 21, is something like Handel's lovely air, 'Shall I in Mame's fertile plain,' but transposed, 'trimm'd, and dock'd,' till it is almost impossible to trace any one of its lineaments. These may all be imputable to the quick or the dead Mr. Cheetham, but the living Mr. Houldsworth would have shown due discretion had he corrected all former errors. That he was capable of so doing, a composition or two of his in this volume, and some sensible remarks in his preface on chanting, &c., lead us to conclude. The volume, in quarto, is well brought out, the engraving clear, and the paper good.

1. BALLAD, *The Lament of the Scotch Fisherman's widow*, composed by Mrs. PHILIP MILLARD. (Chappell.)
2. CANZONETTE, 'The heart's like the guitar,' composed by Mrs. WILLIAM MARSHALL. (Dean, New Bond Street.)
3. BALLAD, 'From the land where the myrtle,' composed by Mrs. GEORGE BUBB. (Duff, Oxford Street.)
4. BALLAD, 'A sound upon the breeze,' the words by Mrs. HEMANS; composed by Miss L. H. Sheridan. (Mori and Lavenu.)
5. CAVATINA, 'The merry village bells,' written by Miss MUNT, composed by Miss ISABELLA MUNT. (Purday, Holborn.)
6. THE LAST SONG of Sappho, composed by Miss E. L. DEACON. (Willis and Co.)
7. BALLAD, 'I've built me a bower,' by J. AUGUSTINE WADE, Esq. (Chappell.)
8. SERENADE, 'Blow light, thou balmy air,' composed by JOHN THOMSON, Esq. (Cramer and Co.)
9. SONO, 'Dance with me,' written and composed by GEORGE LINLEY, Esq. (Chappell.)

No. 1 well expresses words written with great feeling. The first bar of page 2 is a little harsh,—an evil which may easily be remedied by the change of two or three notes.

Both words and music of No. 2 are entitled to qualified praise, but the former prove too much, and the latter attempts too much.

Without any great pretence to much originality, No. 3 is at least correctly and expressively set, and both melody and accompaniment are in good taste.

No. 4 undoubtedly proves the talent of the folk composer: there is much elegance of effect in this ballad.

No. 5 is pretty, and some passages are fanciful, but a cavatina consists of but one movement, and here are two; here is an evident misnomer, therefore.

There are some very pleasing and rather new effects in No. 6, and also a few notes which admit of improvement; as a whole, however, it does great credit to the composer.

No. 7 is a simple ballad, fit for a bower, accompanied by the most romantic of instruments, the guitar: but not the guitar alone, for unless sung to the one who can inspire the singer, it sinks to the level of other pleasing airs.

No. 8 is a delightful composition; every line marks it as the offspring of genius regulated by taste. The light accompaniment of dropping chords, relieved by the murmuring of the semiquavers, as inner parts, towards the end, is happily conceived, and executed in the most effective manner.

No. 9, *à la Faise*, is as clever as pleasing. The repetition of the passage,—not a common one—beginning with the words 'Blossoms of almond,' is sure of effect; and the distinctness of the melody, together with the marked rhythm of the whole, will always secure to it an attentive hearing.

1. DUET, 'Banish sorrow,' composed in the old style by J. SMITH, Mus. Doc. (Willis and Co.)
2. SONG, Sterne's Maria, with an accompaniment by VINCENT NOVELLO. (A. Novello, Frith Street.)
3. BALLAD, 'Dancing Days,' the words by T. H. BAYLY, Esq., the music by C. E. HORN. (Mori and Lavenu.)
4. The Switzer's Night-watch, arranged and adapted to the air, Rousseau's Dream, by W. HAWES. (Hawes.)
5. 'List to the bell,' written by Mrs. F. B. GRANT, composed by W. CAHUSAC. (Chappell.)
6. BALLAD, Jessy, composed by G. A. HUDSON, of Dublin. (Chappell.)
7. 'Yes! I'll go with you, my love,' a reply to 'The deep, deep sea,' written by Mrs. HUXLEY; composed by ERNESTO SPAFOLETTI. (Willis and Co.)
8. BALLAD, 'When the dews are weeping,' the words by J. W. KING, Esq., the music by ROBERT GUYLOTT. (Goulding and D'Almaine.)
9. BALLAD, The Swiss Recruit, written and adapted by J. B. ROGERS to the melody by FRAUZ HUBER; arranged, &c. by J. R. OODEN. (Gierock and Wolf, Cornhill.)
10. BALLAD, 'Number One,' written by T. HOON, Esq., composed by J. BLEWITT. (Chappell.)
11. 'Our Row,' from The Comic Offering; the music by J. BLEWITT. (Dean.)

No. 1 is a bacchanalian two-part song, a successful imitation of compositions that were in high vogue in the middle of the last century. It is in G, for a treble and base, with a figured accompaniment. The melody is of that clear open kind in which people rationally delighted

formerly, and the two parts go smoothly and exceedingly well together, making a very agreeable duet.

There being no written accompaniment to this, a figured base was a necessary appendage. It was 'part and parcel,' too, of all such compositions in times gone by, therefore very properly restored in an imitation of them. But Dr. Smith has been over liberal in his use of figures; he has not only represented the essential, but even the passing notes, contrary to the rule hitherto acknowledged and acted on.

The melody of No. 2 is, we are told, 'taken from an old English air': why not have gone a step farther, and named the air, as also the composer? such information is always interesting, and an act of justice when the author is known. A recitative, preceding this, is Mr. Novello's, though the symphony, or ritornel, to it is an anticipation of the old melody, but highly enriched. The air, sung in the person of Maria, expressing tranquillity and resignation, is sweet and appropriate, and the accompaniment is that fine kind of harmony which was to be expected from the pen of a master. Nor will we take our leave of this song, without paying the tribute of an acknowledgment to the writer of the words, Mrs. V. Novello, for the pleasure they have afforded us; they are written in a high tone of moral and poetical feeling, and express, in well-chosen, elegant language, the sentiments which might have been expected to drop from the lips of the 'hapless Maria.'

No. 3 has a melody certainly, but it is made up of the usual phrases and cadences, not all uncommon.

No. 4 is an air known to every piano-forte player. It is now appropriated to the use of English vocalists—(we use this term for want of a better)—having four stanzas adapted to it, written by Mr. Hughes. Mr. Hawes has, in an ingenious manner, and with much taste, varied the accompaniment as often as there are verses, and given a new birth to this very charming melody.

No. 5 is the shortest modern song we ever met with; it is as simple as short, and the words—which are well worthy of notice—are sensibly set.

No. 6 has no distinguishing feature.

No. 7 ought to encourage the author to proceed; it shows talent and a commendable effort to avoid beaten tracks.

No. 8 has nothing remarkable in it. The symphony would have been much better phrased had it consisted of eight bars only.

The melody of No. 9 all admire, but we cannot think that the words are well adapted to it. For instance, the long note on 'fell', in fact, places the comma after that word. The same may be said of the dotted crotchet to the last syllable of 'sentinel'; and in other places this disregard of musical punctuation is observable. The accompaniment is quiet and aiding.

Nos. 10 and 11 are excellent comic airs, set to exceedingly humorous verses.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 120.]

April 27th.—Music is suffering like everything else at the present moment, from the agitated state of the public mind. A dilettante must listen to politics, or hear nothing; he must talk of reform, or remain silent. The Opera is deserted—no wonder, however, for what are the operas given, and who are the performers? But neither indifferent performers, nor bad operas, are the sole cause of the empty boxes and benches at the King's Theatre; the taste for amusement is superseded by a stronger excitement. Besides which, they who have money keep it, and those who have none—by far the greater number—cannot indulge in entertainments that are only given on condition of prompt payment. Concerts are badly attended; there is scarcely any music at the theatres. Harmony is almost mute!

28th.—I hear with great regret of the sudden death of M. Frederik Kuhlau, of Copenhagen, a composer whose name is very little known out of Denmark, but who possessed a very considerable share of talent. Some of his works have lately reached this country, and show that he has hitherto been unjustly neglected. The fact is, most likely, that he either did not understand the art of writing popular music, or had not recourse to the usual means of making his productions generally known.

30th.—We sometimes travel far to hear domestic news. A provincial paper, the *East Anglian*, tells us of an invention of a London Dilettante, Mr. James Ayton, who exhibited a very ingenious musical instrument at the Corn Exchange, on the 26th. The principal object appears to be, to furnish an instrument which possesses a deeper tone and greater power than the double-bass possesses. The difficulty of stopping a string eight feet long, is overcome by the application of a sliding bridge, which is moved by a handle, and acts somewhat upon the principle of the sliding tube of the trombone. The instrument can be made either as soft as the violoncello, or loud as the double-bass; and so easily is the use of it to be acquired by those acquainted with stringed instruments, that the person who on this occasion played on it, had had but five hours' previous practice.

May 4th.—M. de Stendhal, in his *Promenades dans Rome*, speaks of a certain modern composer in terms that few in England will feel unjust. 'Madame Lampugnani,' he says, 'took us to a concert given by Madame Savelli. The music was flat and stupid, which did not excite any surprise, for it was by the Maestro Donizetti. This man haunts me everywhere. The Romans always thirst for new music. At Paris, we still find in our saloons the airs in *Otello*, *Tancredi*, and *Il Barbiere*, which have been sung these ten years in the theatre, and are content with them.'

MISHARMONISTS.—The same writer, Stendhal, remarks, that travellers who unite the most powerful minds with that courage which always gives a man distinction, frankly avow that nothing seems to them so tiresome as pictures and statues. One of them said, on hearing a divine duet

sung by Madaine Bocabadati and Tamburini, 'I should much prefer to hear a large key rattled against a pair of tongs.'

Lord North thought very soft music bearable,—because it put him to sleep.

8th.—The following account of a musical society at Manchester has been sent to me by a friend. It is from a provincial paper, and shows what progress dilettantism has made in that wealthy, intelligent, and most important town. The society is called THE GENTLEMEN'S GLEE CLUB.

This club was established in 1830, and consists of a limited number of members—about seventy. Its regular meetings are held on the first Thursday of every month, during the season, which is from August to March inclusive, so that there are eight meetings in the year. The proceedings are directed by a committee and officers, who are appointed annually, and who elect a Chairman and Stewards for each meeting of the club. Besides presiding, the chairman fixes upon the glees, &c., that are to be sung, and assigns the parts. The number of glees sung each meeting before supper is from fourteen to sixteen; and the interval from the supper to twelve o'clock, at which hour precisely the meeting separates, is filled up by a variety of catches and songs. From the character both for vocal talent, and general respectability of the gentlemen who, in the first instance, undertook the formation of this club, it was manifest from the very beginning that it would soon become superior to any other institution in the kingdom, out of London, of the same nature. In consequence of this favourable anticipation, the original subscription list was eagerly filled, and numbers have ever since remained on the books candidates for admission as vacancies occur. The first anticipations have been fully realized: the interest taken in its proceedings and prosperity has been constantly increasing, not only in this neighbourhood but elsewhere, as is shown by the flattering testimonies of its high reputation that have been given by some of the most eminent professors in the country, several of whom have attended its meeting, and some (among whom is Mr. Braham) have enrolled themselves as honorary members. Encouraged by the indications of strength and stability which were presented even by a few of its earliest meetings, Mr. Hayward, of the Hotel in Bridge-street, spiritedly undertook to build a spacious room for its accommodation. In this room, capable of holding near four hundred persons, the Club has assembled during the session which has just ended. At the close of the first session it was found that the moderate subscription paid by the members would not only defray all the necessary current expenses, but leave a surplus amply sufficient for two prize glees. A prize was accordingly offered, by advertisement in the musical publications, for a serious, and another for a cheerful glee. These prizes excited considerable competition—near thirty glees were sent in from different parts of the kingdom, and many of them compositions of great merit—but the successful candidates were Mr. Finlay Dun, of Edinburgh, who won the prize for the serious glee, and our townsman Mr. Shore, who gained

that for the cheerful glee. To terminate the first session of the Club, and to consummate its perfect establishment, a public night, by subscription tickets, was given at the Town Hall, in Salford, and the projectors and conductors of the Club had there the satisfaction to witness, in the approbation of a delighted and fashionable audience, that their project and their labours had been decidedly successful. Since that period the Club has been regularly growing in importance, and by the increase of its members, which took place in consequence of the increased accommodation afforded by the new room, the funds have so far exceeded the expenditure of the session, that the Committee found themselves in a condition to give the friends of the members a public night out of the accumulation. This public night was on Thursday the 26th instant, and the annexed is a programme of the pieces performed.

PART I.

Glee and Chorus, 'Glorious Apollo'	WEBBE.
Glee, 'Since first I saw your Face'	FORD.
Glee, 'Ye spotted Snakes'	STEVENS.
Glee, 'My dear Mistress'	SPOFFORTH.
Song, Mr. Hudson	
'Low waved the summer Woods'	R. BENNETT.
Glee, 'Queen of the Valley'	CALCOTT.
Glee, 'Lizton's wild hunt'	WEBBE.
Duo, 'Horn and Piano-Forte'	
Glee, 'The Parted Spirit,' (Prize glee)	FINLAY DUN.
Quartet, Tyrolienne, 'Swift as the Flash'	ROSSINI.
Song, Miss Hardman, 'The Soldier's Tear'	A. LEE.
Chorus, 'What equals on Earth'	WEBBE.

PART II.

Settett, 'Stay, prithee stay'	BISHOP.
Glee, 'Cold is Cadwallo's tongue'	HORLEY.
Glee, 'When wearied Wretches'	BISHOP.
Catch, 'Would you know'	WEBBE.
Song, Mr. Isherwood, 'The Pirate's Song'	B. HUME.
Glee, 'Sweet Mirth' (Prize glee)	W. SHORE.
Glee, 'There's Beauty'	G. HANDBREY.
Song	MISS HARDMAN.
'Away to the Mountain's brow'	A. LEE.
Glee, 'Under the Greenwood Tree,' (Harmonized by)	BISHOP.
Glee and Chorus, 'Hart and Hind'	BISHOP.

Finale.

14th.—CRITICAL DISCREPANCIES. *The Examiner* says, 'The Times believes that Madame de Merie is not a native of Germany, and detects something un-German in her pronunciation. The *Chronicle* asserts that she is a German by birth, and "seemed more at home in the original language of *Der Freischütz*, than in her adopted tongue."

Madlle. Schneider, the *Times* tells us, 'has a pleasing

soprano voice, of moderate compass.' and the *Herald* says that she has 'a melodious voice, rather inclined to barytone.' Good heavens!—can the writer have the slightest conception of the meaning of the term *barytone*? Made-moiselle Schneider can with difficulty sing down to c below the treble staff!

15th.—The Prize for the best Glee, given by the noblemen and gentlemen of the Catch Club, has again fallen to the lot of Mr. T. Cooke. This, if I mistake not, is the fourth he has consecutively obtained. His competitors were the professional members of the club, who alone are allowed to become candidates.

The Duke of Cumberland has offered a prize of twenty guineas for the best catch, to be adjudged by the above club. A catch is a great exposure; it shows the absurdity of a plurality of voices singing different words, uttering different sentiments, at the same moment.

20th.—Signor Curioni, who has been with us since the year 1821, is quitting London for Venice, where he is engaged to sing with Mad. Pasta, at the *Feuice* theatre, during the ensuing summer and autumn seasons, for the sum of 18,000 francs. We shall have reason to regret the loss of so able a performer, one whose conduct, both to the public and the managers, has been so uniformly respectful and correct.

25th.—M. Meyerbeer left London for Berlin, where his presence is absolutely necessary, this day. He has been in London about a month, expecting to be able to witness the bringing out his *Robert le Diable* at the King's Theatre, but, owing to delay in rehearsals and other preparations, he is obliged to leave his opera to chance!

26th.—It now appears that Mr. Mason has not transferred his German company to Captain Polhill, but engaged Drury Lane Theatre of the latter, in order that German operas may be given there while *Robert le Diable* is performing at the Opera House. This arrangement may answer, but I cannot help following the precedent of a certain ex-chancellor, and having my doubts. Where is the justice, too, I would ask, in limiting Mr. Arnold and Mr. Morris to a short summer season, then suffering a large winter theatre to be opened against them? Either throw everything open, or protect those who suffer from the monopoly of the two great theatres.

THE ANCIENT CONCERTS.

SEVENTH CONCERT.

Under the direction of the Earl of Derby, Wednesday, May 2, 1832.

ACT I.

1. Chorus, 'Te Deum Laudamus.'	
'Soli. 'Tibi Omnes Angeli.'	
Chorus, 'Sanctus.'	GRAUN.
Quart. and Cho. 'Te Gloriamur.'	
2. Rec. 'And God said.' (Phillips)	HAYDN.
3. Chorus, 'Rolling in foaming.' <i>Creation</i>	HAYDN.
4. Chorus, 'The arm of the Lord.' <i>Judah</i>	JOMELLI.
5. Rec. 'Berence ove sei?' (Mrs. Bishop)	HANDEL.
6. Chorus, 'Omnia te pallida.' <i>Lucio J'cro</i>	TRAYERS.
7. Causon. 'I, my dear,' (Braham and Phillips)	

7. Song. 'Lord, to Thee.' (Mrs. Knyvett.) <i>Theadora</i>	HANDEL.
8. Chorus. 'How excellent.' <i>Saul</i>	HANDEL.

ACT II.

9. Sinfonia in w b	MOZART.
10. Song. 'Pious Orgies.' (Miss Stephens.) <i>Judas Maccabeus</i>	HANDEL.
11. { Quart. and Cho. 'Et incarnatus est.' (Mrs. Knyvett, Terrail, Vaughan, and Sale.	HAYDN.
Chorus, 'Dono nobis.'	
12. Glee. 'Once upon my cheek.' (Miss Stephens, Mrs. Knyvett, Vaughan, and Sale.)	CALCOTT.
13. Rec. 'O loss of sight!' (Mr. Braham.)	HANDEL.
14. Chorus. 'O sing unto Jehovah.'	HAYDN.

15. Glee. 'Since first I saw your face.' (Miss Stephens, Terrail, Vaughan, and Bellamy.) . . . FORD.
 16. Song. 'Se ti perdo.' (Mrs. Bishop.) . . . GUGLIELMI.
 17. Chorus. 'From the censor.' *Solomon.* . . . HANDEL.

If remonstrance could avail against those who are in the exercise of irresponsible power, and whose reply to the question, 'Wherefore dost thou thus?' would be *Sic volo, sic jubeo*, we should enter our decided protest against the scheme of an Ancient Concert, in which only one instrumental piece is to be found. The original plan of these concerts, and which, for many years, was rarely infringed upon, was, an overture or a concerto at the commencement of each act, and also one in the *course* of each act; nor can we imagine why this desirable practice should be departed from. Should it be asserted that the *character* of these concerts is essentially vocal, we readily admit the fact to be so; and therefore it is that we would stipulate only for as much instrumental music as may serve to furnish an agreeable variety for the gratification of those who are attached to such performances.

Excepting the compositions of Haydn, there is little to be found in the present concert but what has been repeated year after year, until it has become wearisome to listen to: the movements from Graun (No. 1), for instance, without the variation of a note. There is a pleasing tenor solo immediately following, which has never been heard here, 'Te per orbem terrarum.' How much better for Mr. Braham to have had this to sing, than the one which was set down for him (No. 13), especially as it is followed by an excellent fugue, 'Tu rex glorie,' with a double subject, skilfully worked, which would have added the pleasure of novelty to good music! But, it may fairly be asked, how can it be expected that, in the absence of all musical knowledge and taste on the part of the managers, other results should follow than those which, unfortunately, we are compelled to record?

Mr. Phillips executed his song from the *Creation* (No. 2) in very good style. We submit to his better judgment, however, whether his attempted shake on the lower *a*, at the close, had not better be omitted. It is, at best, ineffective; and the note sustained in a clear, full tone, while the instruments make their pause on the chord of the flat seventh, would be more satisfactory to the cultivated ear. The accompaniments were most admirably played by the band,—we could not discover a fault. The charming scena of Jomelli (No. 4) we would praise, if truth would permit. There is a sad want of judgment in committing a song of this kind to young, inexperienced performers; indeed, it is an act of injustice, which the real friends of the lady must greatly regret. She succeeded better in her other song (No. 16), only because it was more suited to the style to which she has been accustomed.

One of the most beautiful vocal quartets Haydn ever wrote (No. 11), was very fairly sung; but the chorus, which is intermixed, was spoiled by want of attention to the character of the composition;—it should have been quite piano from the commencement; at the words 'Crucifixus passus,' pianissimo; and at the close, 'Sepulchrum est,' little more than an articulate whisper. We have so heard it performed on the continent, with an effect which, at the moment we are writing, still retains its full hold on our musical recollections.

A very pretty glee of Dr. Callcott's (No. 12) was sung with good effect. It was brought forward for the first time at these concerts, and heard with pleasure.

The two choruses from Haydn (No. 3, and No. 14) were much too loud. It should be remembered that, with

a room scarcely half filled, the full force of the voices and instruments become far too powerful. We ought not to omit mentioning the charming *sinfonia* of Mozart (No. 9). It was most admirably played.

EIGHTH CONCERT.

Under the direction of his Royal Highness the Duke of Cumberland, Wednesday, May 9, 1832.

ACT I.

1. Int. and cho. 'Ye sons of Israel.' *Joshua.* . . . HANDEL.
 2. { Rec. and Air. 'Here amid the ash.' . . .
 Quintet. 'Mistaken queen.' (Mrs. Kuyvet, Mrs. Bishop, Terrail, Vaughan, and Sale); . . . HANDEL.
Alexander Balus. . . .
 3. Glee. 'To Love I wake.' (Mrs. Kuyvet, Miss Stephens, Terrail, Pryne, Vaughan, Elliot, Sale, and Phillips). . . . WEBBE.
 4. Song. 'Che à parte.' (Mrs. Bishop). . . . PARISELLO.
 5. Concerto second. *Grand.* . . . HANDEL.
 6. Luther's Hymn. (Mr. Braham). . . .
 7. Chorus. 'Avert these omens.' *Semle.* . . . HANDEL.
 8. Anthem. 'O magnify the Lord.' (Miss Stephens). . . . HANDEL.
 9. Chorus. 'Hear us, O Lord.' *Julius Macc.* . . . HANDEL.

ACT II.

10. Concerto Fourth. *From his tris.* . . . MARTINI.
 11. Song. 'O Lord, have mercy.' (Phillips). . . . PERGOLESI.
 12. Glee. 'Blow, blow, thou winter wind.' (Mrs. Kuyvet, Terrail, Vaughan, and Bellamy). . . . STEVENSON.
 13. Music in Macbeth. . . . M. LOCKE.
 14. Song. 'Pleasure my former.' *Time and Truth.* (Mr. Braham). . . . HANDEL.
 15. Concertante. *Wind instruments.* . . . MOZART.
 16. Song. 'Se ti ciel.' (Mrs. Bishop). . . . PICCINI.
 17. Chorus. 'Ye house of Gilead.' *Jephthah.* . . . HANDEL.

The selections of his Royal Highness seldom furnish either novelty or variety; and if, *par hazard*, we meet with one or the other, we are always ready to notice the occurrence with 'honour due.' Thus, a pleasing song, followed by a spirited quintet (No. 2), was produced for the first time; and had it been introduced as the author intended, would have had a good effect; but for want of attention to this point, both song and quintet went off as tamely as possible. Instead of the abrupt commencement of the recitative, 'Tis true,' the symphony which opens the third part of this fine oratorio (*Alexander Balus*) should have preceded. It is short, and chiefly for wind instruments, but would have been a prologue to the *scena*, and have rendered it both interesting and intelligible. After the quintet, a few bars of recitative follow, further explanatory of the story, (a very essential point in listening to music of a dramatic character), to which succeeds a very fine song, for a tenor voice, 'Fury, with red, sparkling eyes.' We will venture to assert, had this been the course taken, the effect would have been very different.

At the rehearsal, Mr. Braham sang a song of Purcell's, 'On the brow of Richmond hill.' It was at least a novelty, and had a quaintness about it by no means unpleasant. This was displaced, to make room for Luther's Hymn, as it is called, which was sung rather flat throughout, and, to make the matter worse, accompanied by the organ, also out of tune.

We would suggest to the conductor the increased effect which might frequently be produced by a judicious abstinence from accompaniment. We give an instance of the fine chorus from Joshua (No. 1), where, at the words 'In Gilgal and on Jordan's banks,' the voices ought to be alone heard; and where the same passage is led off by the basses, and taken up by the tenors, the whole force of the band is brought in on the chord of the *4*, on the flat seventh of the key, at the words 'One first'—the effect would be sublime, were this mode adopted. We recollect this circumstance having been pointed out to the late conductor, who is reported

to have replied—'I cannot trust the voices by themselves;' whether the same observation applies still, we will not venture to determine. Numberless instances might be mentioned, where this plan of proceeding would tell admirably well. The concerto (No. 5) was extremely well played—in merit we consider it equal to any one of the twelve; but we should be very glad to hear some of those concertos which have never been performed, in place of those which appear to have taken exclusive possession of our orchestra. The concertante (No. 15) did not go off well: it is a beautiful composition, and the performers were all first-rate on their respective instruments; but those most experienced in orchestral exhibitions are quite aware of the truth of this remark. We must not omit to notice, with decided approbation, the glee 'Blow, blow thou winter wind,' as an excellent specimen of coincidence between sound and sense, and as a fair example of what a glee should be. It was sung with correctness and expression, and, as might be expected, called forth a general *encore*—a somewhat rare occurrence at the Ancient Concert; and for the best of all possible reasons, that, of the eternal round of compositions, miscalled *glees*, which run their annual course here, many are not worth hearing twice; and of those which are really good, the perpetual repetition takes away all the interest, which otherwise they might be expected to create. Mr. Phillips, in his song (No. 11), was too flat throughout: we have heard him to far greater advantage in this same piece.

The music in *Macbeth* is not calculated for a concert-room; it requires the dresses, the cauldron, the darkened stage, and the thousand 'magic aids' which are afforded to the imagination by dramatic representation; still it pleases, and must ever please, as well from its delightful originality, as from the many interesting associations it is calculated to excite.

NINTH CONCERT.

Under the direction of the Archbishop of York, Wednesday, May 16, 1832.

ACT I.

1. Overture. *Ester* HANDEL.
2. Anthem. 'Hear my prayer.' (Miss Stephens, and Mrs. Knyvett) KEN.
3. Song. 'Gai risougar d'intorno.' *Ætius*. (Mr. Phillips) HANDEL.
4. Madrigal. 'O'er desert plains.' (Miss Stephens, Terrail, Vaughan, and Sale.) WAKELINT.
5. Song. 'There the brisk-sparkling.' *Choice of Hercules*. (Mrs. Knyvett) HANDEL.
6. Duetto. 'Ah! Perdona.' *La Clemenza di Tito*. (Miss Stephens and Mrs. Bishop) MOZART.
7. Concerto Fourth. *Oboe* HANDEL.
8. Glee. 'Though the last glimpse.' *Irish Melody*. (Miss Stephens, Mrs. Knyvett, Vaughan, and Phillips.)
9. Rec. and Song. 'Per pietà.' *Così fan Tutti*. (Madame Cinti Damoreau) MOZART.
10. National Anthem. 'Lord of Heaven.' (Mrs. Knyvett, Terrail, Vaughan, and Sale.) HAYDN.
11. Rec. and Air. 'In native worth.' *Creation*. (Braham) HAYDN.
12. Coron. Anthem. 'Zadok the priest.' HANDEL.

ACT II.

13. Overture. *Zosterfite* MOZART.
14. Glee. 'See the chariot.' (Mrs. Knyvett, Terrail, Vaughan, and Bellamy) HOBLEY.
15. Song. 'La donna ch'è amante.' (Mrs. Bishop) CIMAROSA.
16. Scene from *The Seasons* HAYDN.
17. Song. 'In Infancy.' *Artaxerxes*. (Miss Stephens) DR. ARNE.
18. Chorus. *Jephthah*. 'No more to Ammon's God.' HANDEL.
19. Song. 'Voi che sapete.' (Mad. Cinti Damoreau) MOZART.
20. Rule Britannia DR. ARNE.

In addition to the Coronation Anthem, and Rule Britannia, God save the King was inserted in the printed bills at the rehearsal, though left out on the Wednesday evening. Whence this exuberance of loyalty on the part

of the most reverend director, we cannot say. It naturally led to the expectation of her Majesty's presence at the concert; which, had it been realized, we could almost venture to doubt, whether, to a polished mind and highly cultivated understanding, such as the Queen has the reputation of possessing, it would be the most approved mode of reception to adopt this playhouse usage; and, instead of inducing so distinguished a visitor to consider herself as one of the company, which refined politeness would point out as the proper course, to remind her that, in place of a quiet evening's enjoyment, which we should imagine to be most congenial to her feelings, she must, nevertheless, encounter the fatiguing routine of listening to sounds in an inconvenient posture, and conscious also, that she was the innocent cause of inflicting the same inconvenience on the aged and infirm. Besides which, we think the subscribers, paying a large sum for admission to the Ancient Concert, have a right to complain of being treated as if they were at a playhouse, where these commonplaces are endured as matters of course.

The programme of the concert as above, is copied *verbatim* from the books of the performance; but it differs in several instances from that which was actually done. The song from *Ætius* (No. 3) was omitted, and 'Pour forth no more,' was substituted in its place, after which the chorus (No. 18) followed. The glee (No. 4) was not sung in the first act, but was introduced after the song (No. 17).

We again notice a proceeding, precisely similar to that of which we complained at the last concert, and which shows that it matters little who the director is,—the system, or more properly speaking, the absence of anything like system, being the same. Mrs. Knyvett sang a very pleasing, spirited song, from a composition little known (No. 5), but from its abrupt introduction, and equally abrupt conclusion, its merit was not so prominently displayed, as under other circumstances it would and ought to have been. The opening symphony in the 'Choice of Hercules,' is followed by an accompanied recitative, beginning, 'See, Hercules, how smiles,' to which succeeds a charming air in *la minor*, 'Come blooming boy; then Mrs. Knyvett's song would have had every advantage of light and shade, and the proper effect intended by the composer, and the charming chorus, 'Seize, seize these blessings,' would have completed the scena. It is scarcely to be conceived the difference which inattention to points of this kind, would make in the pleasure and relish of music thus brought forward. As it was, the song was *encored*, and sung each time with spirit and correctness.

Madame Cinti Damoreau made her first appearance at these concerts: she sung a song in each act (No. 9 and No. 19): it was quite refreshing to hear her in our orchestra; we trust we shall have her on the remaining nights of the season. She sings charmingly in tune, her embellishments are always in good taste, and above all, she possesses *feeling*—without which, as we have too frequently had occasion to remark, the most elaborate singing is little better than 'sounding brass or a tinkling cymbal.' There is Madame Marioni, also, who would be an acquisition to us. Such singers ought to be engaged, and under competent management, would be. The National Anthem (No. 10) we have already had this season; if the Archbishop is so much at a loss to choose good music, we wish he would consult the conductor, who, doubtless, would find no difficulty in advising him, and we are confident the Concert would improve under such a state of affairs: one consolation, would at least present itself, that any change *must* be for the better.

THE PHILHARMONIC CONCERTS.

FIFTH CONCERT, Monday, April 30, 1832.

ACT I.

Sinfonia Pastorale	BEETHOVEN.
Terzetto, (Madame de Meric, Miss Bruce, and Mons. Begrez), 'Pria di partir' (<i>Idomeno</i>)	MOZART.
Quintetto: Piano-forte, Violino, Viola, Violoncello, e Contrabasso, (Messrs. Cramer, F. Cramer, Morral, Lindley, and Draguetti)	J. B. CRAMER.
Scena, (Madame de Meric) 'Non più di fiori' Corno di Bassetto obligato (Mr. Willman) (<i>La Clemenza di Tito</i>)	MOZART.
Overture, <i>Les deux Journées</i> .	CHERUBINI.

ACT II.

Sinfonia, No. 7.	HAYDN.
Scena (Miss Shirreff) 'Deh! parlate' (<i>Il Sacrificio d'Abramo</i>)	CIMAROSA.
Quartetto: 2 Violini, Viola e Violoncello, (Messrs. Morral, Griesbach, Morral, and Lindley)	BEETHOVEN.
Quartetto, (Madame de Meric, Miss Shirreff, Miss Bruce, and Mons. Begrez) 'André ramingo' (<i>Idomeno</i>)	MOZART.
Overture, <i>Der Berggeist</i>	SPORER.
Leader, Mr. Loder.—Conductor, Mr. T. Cooke.	

We shall have less to say on this Concert than usual, for its component parts have all, except one, been so frequently noticed in our pages, that we have exhausted them as subjects of criticism and of praise.

The Pastoral Symphony was, upon the whole, admirably executed. Those who scrupulously examine how every note is performed, and are accustomed to the excellence of this band, are alive to the slightest imperfection in it, however momentary and trivial; hence the searching, stern judge might have discovered an occasional, but not important failure in the wind instruments, in some few passages, but none that would have been detected in any orchestra where the utmost degree of perfection is not habitually expected.

The overture to *Les deux Journées*, so full of sweet melody, as well as great effects, and that to the *Berggeist*, or *Mountain-Spirit*, which has very sublime points in it, were never better executed. And it would have surprised and gratified even Haydn himself, accustomed as he was to the best German bands, to hear his symphony given with the force, the precision, the feeling that were evinced in its performance.

The quintet of Cramer was composed for this society, and performed by him some years ago. Its effect, then, was great, but now felt in an infinitely higher degree; for, compared with much of the piano-forte music which the thirst for novelty has since that time tempted the public to endure, its superiority is so manifest, that what was formerly greeted with loud and sincere applause, was now received with acclamation. The truth is, that it has a design, it means something, is not a mass of unconnected passages strung together to display the mechanical skill of the performer, and also, though unintentionally, to betray the poverty of his imagination, and his ignorance of the true principles of taste. With respect to Mr. Cramer, as a performer, we can add nothing to what we have over and over again advanced; except, that the more we hear him, the more we have reason to regret that so few disciples of the most modern school form their style on his,—that so few imitate a performer who may justly be considered as the undoubted standard of excellence.

Beethoven's quartet, in c minor, was very charmingly

performed; we have seldom known more pleasure produced by this kind of instrumental music, than was evinced by the company at the end of each movement, especially the second.

Five Concerts are now passed, and we still have to complain of the deplorable manner in which the vocal department is managed. Of the four pieces now introduced, but one has not been heard to satiety, and that one, the quartet from *Idomeno*, was so sung, that St. Matthew's Tune, forced through the noses of four county psalmists, would have proved less intolerable. The terzetto was, if possible, slaughtered in a still more cruel manner, and some hisses—very rare sounds here—represented the general feeling of the audience.

'Deh! parlate' is too much for Miss Shirreff, to say nothing of its having long been worn threadbare. She attempted more than is necessary in a concert-room, and gave a theatrical effect, not of the best kind, to the whole scena. When, however, a very few more years have passed over this lady's head—after she has heard much good music and the best singers—when she has gone through that second and best course of education which able-minded and active people bestow on themselves—then shall we expect to see her assume the rank of a first-rate singer as a matter of right, and without the fear of its being denied her in any quarter.

Mad. de Meric, in the lovely air from *Tito*, afforded us considerable pleasure; and the accompaniment was, as it always is in Willman's hands, delightful. Though in the high notes she strained her voice, which is not naturally of a very fine quality, till it became exceedingly harsh, she was sparing of those abominable ornaments, as they are misnamed, by which music of this high order is so much disfigured by ultra-modern singers, and gave Mozart's text with a purity rather rare in *prime donne*, or those who, at least, claim the honours of that station.

SIXTH CONCERT, Monday, May 14, 1832.

ACT I.

Sinfonia, No. 7.	BEETHOVEN.
Aria, (Mr. Phillips) 'Qui sdego' (<i>Die Zosterfeste</i>)	MOZART.
Concert—Stück, Piano-forte (Madelmoiselle Blahetka)	BLAHETKA.
Aria, (Madame Cinti Damoreau) 'Una voce poco fa' (<i>Il Barbiere di Siviglia</i>)	ROSSINI.
Overture to the Isles of Fingal (MS.)	F. MENDELSSOHN BARTHOLOMY.

ACT II.

Sinfonia in G minor	MOZART.
Aria, (Signor Donzelli) 'Tacqui allor' (<i>L'Esule di Roma</i>)	DONIZETTI.
Quintetto, 2 Violini, Viola, Violoncello, e Contrabasso, (Messrs. Bohrer, Watte, Morral, Lindley, and Draguetti)	ONSLow.
Aria di Rode, con Variazioni (Madame Cinti Damoreau)	B. ROMBERG.
Overture	Leader, Signor Spagnoletti.—Conductor, Mr. Attwood.

The symphony of Beethoven went off with great spirit, and in the most perfect manner. The exquisite movement in a minor was,—and always is, as a matter of course—enored by the whole room. Mozart's symphony, the most melodious of his orchestral compositions, was equally well executed, and had the advantage of being conducted by one who has frequently heard it performed under the actual direction of its illustrious composer.

The overture of M. Mendelssohn, written for these Concerts, was now heard for the first time, a circumstance

which ought to have been noticed in the program, for the dry announcement contained in the letters 'MS.' says little: indeed it may signify that, whatever the age of the composition, it had never been thought worth printing. The idea of this work was suggested to the author while he was in the most northern part of Scotland, on a wild, desolate coast, where nothing is heard but the howling of the wind and roaring of the waves; and nothing living seen, except the sea-bird, whose reign is there undisturbed by human intruder. So far as music is capable of imitating, the composer has succeeded in his design; the images impressed on his mind he certainly excited, in a general way, in ours: we may even be said to have heard the sounds of winds and waves, for music is capable of imitating these in a direct manner; and, by means of association, we fancied solitude and an all-pervading gloom. This composition is in a minor, a key well suited to the purpose, and begins at once with the subject, which more or less prevails throughout; for unity of intention is no less remarkable in this than in the author's overture to *A Midsummer Night's Dream*, and indeed is a prominent feature in all he has produced. Whatever a vivid imagination could suggest, and great musical knowledge supply, has contributed to this, the latest work of M. Mendelssohn, one of the finest and most original geniuses of the age; and it will be but an act of justice to him, and a great boon to the frequenters of these Concerts, to repeat the present composition before the conclusion of the season.

Works such as this are like 'angel's visits,' and should be made the most of.

The *concert-stick* (concert-piece) consisted of only one movement. The performer is the Demoiselle Blahetka, whose name our readers have so often met with in our foreign reports. Her composition, à la Beethoven, has merit, and she is a very superior player; though, so far as we can pretend to form any opinion from one short performance, expression does not seem to be her forte. Her left hand possesses a power not very common in females, and her style is of the brilliant kind.

The quintet of Onslow did not afford us any extraordinary degree of pleasure. M. Bohrer executed his share of it with great neatness, but his tone wants that fullness without which the violin is a feeble instrument.

Mr. Phillip's 'Qui sdegno' was a highly-finished performance; but has Mozart only left us one single base song? Signor Donzelli is the finest Italian tenor living; if he mixed up a little more of the *piano* with his *forte*, he would be perfect. The air now chosen is the best in that measure opera, and the singer did it more than justice. Of Madame Cinti-Damoreau we shall have to say more in our Opera report: her performance of the two airs allotted to her in the present Concert delighted the audience, who must have been insensible had they not felt, and applauded in a very decided manner, such purity of intonation and refinement of taste.

FOREIGN MUSICAL REPORT.

VIENNA.

Hofopertheater.—Auber's *Brama* and *die Bajadere* has been given here, and produced less effect than might have been expected, for although the subject is of an inferior character, the opera contains some very fine pieces of music, many of which were exceedingly well sung.

A grand concert of the Pupils of the Conservatory has taken place, and was honoured by the presence of the Archduke Anton, who, since the death of his brother, has been the Patron of the Society of the Friends of Music in the Austrian States.

The *Concerts Spirituels* have commenced. The first concert, which opened with a symphony of Haydn, was distinguished by Beethoven's *Christus am Ölberge* (Christ on the Mount of Olives), the solos of which were most exquisitely sung by Dlle. Ehnes, MM. Tize and Weinkopf, and the choruses were given in a masterly manner; in fact, every effort appeared to have been made to produce the magnificent work as perfect as possible. At the second concert we had Beethoven's *Sinfonia Eroica*, and a MS. duet for soprano and tenor, by the same composer, also the overture to *Medea*, by Cherubini, all of which were received with enthusiasm.

BERLIN.

Königliche Theater.—Spontini's *Fernand Cortez*, revised, re-modelled in various parts, and furnished with a different conclusion, has been produced here under the immediate superintendence of the author; the rehearsals were conducted with a spirit of the most persevering attention, and the result was, that the opera drew overflowing houses, and its success was brilliant in the extreme. M. Bader personated the hero, and sang with much feeling and spirit

throughout the opera. Madlle. von Schätzel took the part of *Amazily*, and was also highly successful; the airs and duets which this lady sang, particularly those in the tender style, were given with exquisite sweetness and expression. The cast of the opera was exceedingly good, and the characters were all admirably sustained. The alteration of the conclusion affects the opera scarcely otherwise than in a dramatic point of view, there being no essential difference in the music.

Der Maurer has been given for the débüt of a very talented young singer, Madlle. Böttcher, who appeared as *Irma*, and met with the success to which her fine soprano voice, and the correct expression with which she sang, combined with her good acting and declamation, entitled her.

M. Vetter, also, formerly principal tenor to the opera at Darmstadt, has appeared here in *Masaniello* and *Jessonda*, in which latter opera the part of *Nadori* was assigned to him: he is a singer of considerable talent, and his merits procured him a very favourable reception. We have, besides, M. Hummermeister, the barytone, from Leipzig, who has sustained the parts of the *Templer* in Marschner's Opera, of the Portuguese General in *Jessonda*, and of the Seneschal in *John of Paris*, much to his own credit, and to the satisfaction of the audience. *Oberon* has likewise been given here, and little credit is due to the management for the manner in which it was represented.

Königstadt Theater.—Bellini's opera, *Die Unbekannte*, has been produced at this theatre. Madlle. Hänel, as the heroine, was deservedly applauded; her acting was scarcely inferior to her singing. MM. Fischer and Holz-miller likewise merited the favourable reception which they experienced. Mad. Spizeder Vio has been for some time prevented from continuing her performances by a danger-

not bad: but she has not succeeded: her doom here has been pronounced by her own voice.

On the 17th, CURIONI gave for his benefit—or rather, to the injury of Mr. MASON, who farmed the business—one act of this precious opera by PACINI, and an act of *La Donna del Lago*. DONZELLI made his *rentrée* in the latter, much to the delight of Opera-going people. But their pleasure was short-lived, for Mr. MASON has not, it is said, quite completed his engagement with him; and though he has been here several weeks, with nothing to do, and the theatre in great need of his aid, yet on this occasion only has he been heard, and he has not since appeared on the stage!

But the Italian Opera seems in an expiring state: M. Laporte inflicted on it many a dangerous wound, and it appears destined to receive its mortal stab during the present season. A new musical reign may be said to have already commenced, under the style and title of

THE GERMAN OPERA.

Some few years ago a plan was nearly matured by two gentlemen for bringing over a German company, and engaging either the Lyceum or the Haymarket theatre for their performances. The difficulties thrown in the way of obtaining a licence for the purpose finally discouraged the English party, and the enterprise was abandoned. The present Lord Chamberlain is less rigorous than the last, and permits Mr. Mason to load his shoulders with three companies,—for there is now also a French *troupe*—though the latter finds it an arduous if not an insurmountable labor to manage one. While it is utterly impossible that, as a speculation, all three should succeed under the same roof, without a very strong head to conduct the machinery, the public are nevertheless gainers by the attempt, inasmuch as they may now hear some good music well performed, and are not obliged to listen to the trash of PACINI, DONIZETTI, and the herd of modern Italian composers.

Wednesday the 9th of May will be rendered remarkable in the annals of the lyric stage, by the first introduction of German opera in its original language into this country. For this purpose *Der Freischütz* was boldly chosen by the German manager, M. CHELARO, who thereby showed his confidence in the ability of his company; for the music being known almost by heart by every amateur, the slightest error or imperfection in its performance must have been immediately detected, and any weakness in the company would at once have been betrayed. The characters were thus filled:—

<i>Ottocor</i> , a Bohemian Prince	• • •	Herr HEIM.
<i>Cuno</i> , the Ranger	• • •	Herr GUNTHER.
<i>Agathe</i> , his daughter	• • •	Mad. De MERIE.
<i>Anchen</i> , a relation of Cuno	• • •	Demille SCHNEIDER.
<i>Casper</i> , First Huntsman of Cuno	• • •	Herr PELLEGRINI.
<i>Max</i> , Second ditto	• • •	Herr HAITZINGER.
<i>Samiel</i> , the Black Huntsman	• • •	Herr DEMOSI.
<i>A Hermit</i>	• • •	Herr RÜKE.
<i>Kilian</i> , a rich Peasant	• • •	Herr MÜLLER.
<i>Bridemaid</i>	• • •	Mad. MÜLLER.

The band, led by SPAGONETTI, was efficient, though it unavoidably lost those members who are engaged at the Ancient, Philharmonic, and other concerts, on nights not exclusively belonging to the Italian theatre.

Parts of the opera that had never been performed in this country for want of a singing *Samiel*, *Kilian*, &c. were now heard for the first time; but we missed some of the last finale, which, not being long, might safely have been retained. The accuracy, however, with which the music

was executed,—the attention to light and shade, to the *fortes* and *pianos*,—the steadiness of the chorus, and individual skill and zeal of its several members,—together with the observance of stage as well as musical effect, down to the veriest minutiae,—rendered the whole the most interesting as well as novel performance we ever witnessed in this theatre, since the first representation of *Don Giovanni*.

The overture was admirably played, and the chorus that immediately follows, 'Victoria! Victoria!' astonished us, not merely by its correctness as to time and tune, but by the nicety with which every direction, nay, almost every wish, of the composer was attended to. We have not space enough to allow us to particularize each piece; it will suffice to say, that whatever the most zealous personal exertions could effect was accomplished by the various performers.

Madame DE MERIE is a very good *Agathe*: if she did but soften her voice occasionally, she would leave little to be wished.

Demoiselle SCHNEIDER is young, small in stature, with a high soprano voice of no great power, and neat execution: she has an interesting countenance, and appears to be a good musician. Her intonation is not faultless, and we fear not likely to improve, for she has the defect, rarely cured, of singing too sharp.

M. HAITZINGER is a tenor of considerable compass upwards, of sufficient power, and of good quality when he does not force it; but the latter is a fault certainly imputable to him: he falls into the error of many singers,—that of supposing bawling to be an indication of passion, and his voice thereby becomes often tremulous. That, however, he both sings and acts with great feeling cannot be denied: but his interpolation of an air by Bellini, in the third act, was neither a proof of his taste nor of the judgment of the manager in allowing it.

M. PELLEGRINI possesses a powerful bass voice, full and musical; his figure is commanding, his acting good, and he altogether makes an excellent *Casper*.

The pit was filled, half with Germans certainly. The boxes were, on the first night, thin, but improved on the second performance. And we would ask, if any two score persons will be found foolish enough to give half-a-guinea to hear *L'Esule di Roma* or *Gli Arabi*—vile operas, vilely performed—when they may enjoy the works of Weber, of Mozart, executed by a company in which all the principals are good, are nearly equal, and the seconds all respectable,—for the sum of five shillings?

On Friday the 18th, the only opera BEETHOVEN ever wrote, *Fidelio*,—or, as it is sometimes called in Germany, *Leonore*,—was produced for the first time in England.

DRAMATIS PERSONÆ.

<i>Don Ferdinand</i> , State Minister	• • •	Herr SCHUMHAN.
<i>Don Pizarro</i> , Governor of the State Prison	• • •	Herr PELLEGRINI.
<i>Florestan</i> , State Prisoner	• • •	Herr HAITZINGER.
<i>Leonora</i> , his wife (under the name of <i>Fidelio</i>)	• • •	Mad. SCHROEDER-DEYANET.
<i>Ruegus</i> , the Gaoier	• • •	Herr MÜLLER.
<i>Marcelline</i> , his daughter	• • •	Mad. SCHNEIDER.
<i>Jacquino</i> , Porter of the Prison	• • •	Herr WAPPE.

The story is as poor a one as is to be found in any Italian libretto extant. We should not be induced to enter into it but on account of the composer, to whom every respect is due, and whose music is worthy of the aid that may be afforded by explaining the drama.

Florestan, a Spanish nobleman, is secretly immured in the dungeons of a state prison, near Seville, by his enemy, *Don Pizarro*. *Florestan's* wife, *Leonore*, who, in male attire, and under the assumed name of *Fidelio*, hires herself

as a servant to *Rocquo*, the gaoler, first discovers his place of confinement, and is subsequently the means of restoring him to liberty. The prisoner was supposed to be dead; but the minister of state, *Don Fernando*, being informed that he still lives, resolves to inspect the prison for the purpose of ascertaining the fact. *Pizarro* has no chance of escaping the detection of his villany but by the murder of *Forestan*, which he accordingly determines on, and *Rocquo* is directed to dig a grave for him. For this purpose the gaoler descends into the dungeons of the prison, accompanied by *Leonora*, who, with an obvious design, offers to assist him in the performance of his task. *Pizarro* enters disguised, and attempts to stab *Forestan*. *Leonore* throws herself before her husband, and averts the blow. He renews the attempt, and she deters him by presenting at his breast a pistol which she had concealed. A flourish of trumpets now announces the arrival of *Don Fernando*, and the denouement consists in the disgrace of *Pizarro* and the deliverance, &c. of *Forestan*. There is a little underplot; *Marcelline*, the gaoler's daughter, having fallen in love with the disguised *Leonore*, discards her more homely swain, *Jacquino*; but this leads to nothing, and only serves to fill up time.

We need not say that the announcement of this excited abundant curiosity, and raised expectation to the highest pitch, for the fame of the composer was known to all the world, the music only to a few. The pit was soon filled, the Germans again predominating. The overture, a work of genius and energy, familiar to the amateurs from its performance at the Philharmonic Concerts, was vehemently encored. The opening duet, in its general character, recalls to memory the commencement of Mozart's *Figaro*; it is melodious and lively. The canon, or round, in the same act, 'Mar ist so wunderthar,' for four voices, is charming, both air and harmony: it is clear, flowing, perfectly intelligible, and the loud demands for a repetition proved its influence on the audience. The aria, 'Komm Hoffnung,' an address to Hope, in E, sung by *Leonore*, a very lovely composition, is in elegance of melody by far the most captivating piece in the opera. But the finest composition, both in conception and dramatic effect, is the chorus of prisoners, which begins the finale to the first act. The performance of this, too, the subdued voices, the crescendos, the sudden bursts of passion, all show the intelligence of the singers and industry of their director. Nor was the acting of it at all inferior to the singing; both approached perfection as nearly as possible.

Forestan does not appear till the second act, which opens with an instrumental *Introduzione*, a short recitative, and an air in A♭, the adagio of which, 'In des Lebens Frühlingstagen,' is so remarkable for its pathos and beauty, that we shall endeavor to give it in our next number. A duet follows this, between the gaoler and *Leonore*, which certainly has merit; and the finale exhibits some fine traits, but is exceedingly noisy towards the end, without any apparent motive, for the joy expressed ought to be rather of a sober kind.

In the character of *Leonore* appeared Madame SCHNODDER-DEVRIENT, a lady of high vocal reputation in Germany, and which her performance now will assist in maintaining. Her voice is a soprano, strong and of full compass, some of the middle tones of which are musical and rich, but those in the higher scale are not so fine in quality. Her style is pure: her strength lies in that which requires the expression of deep feeling; therefore her singing is highly dramatic, not only on the stage, but in the chamber. She has no roulades, no hopping pas-

sages, in short, no vocal tricks, and but few ornaments; she relies on her knowledge of music, correct taste, and sensible manner for success, and has always met with the approbation of judicious critics. As an actress, too, she exhibits very considerable ability. In the last scene of this opera her strong feeling and knowledge of stage effect are remarkable; though towards the close she rather over-acted the part.

Feeling then, and most willingly acknowledging, all the beauties we have dwelt on, we must add that, as a whole, *Fidelio* is a heavy opera; there is an absence of variety, a want of two or three light pieces to contrast with the sombre character of the whole, and to relieve. The orchestral accompaniments are most highly and learnedly wrought, but too unremittently full; every line in the score is literally crammed with notes, till the ear almost aches, and the mind is in a state of exhaustion, from the unrelaxing activity of every instrument in the band. Certainly, there may be a redundancy as well as a paucity of harmony. If the Italian school—we mean that of Paisiello, Cimarosa, &c.—erred on the side of thinness, that of the German sometimes fails by running into the other extreme, and we reckon Beethoven among those who too often deluge vocal music with accompaniment. What, we may be asked, is the true medium? That, we reply, which may be found by examining the scores of Mozart's operas; and those also of Haydn's *Creation* and his *Seasons*. They are such as Beethoven would have written had he preceded, not followed those illustrious men. He wished to achieve more than they had accomplished, and occasionally overloaded while he thought he was enriching.

Some short passages interspersed in *Fidelio*, will remind the hearers of modulations and effects in Mozart's *Figaro* and his *Don Giovanni*. These are not intentional, for the independent Beethoven was anything but a plagiarist, and are far from being disagreeable reminiscences; they show that his mind was imbued with the fine traits of his great predecessor.

Let then all true lovers of music hear *Fidelio*: should they think as we do, that its defect is sameness and want of relief,—should they even feel the last note as a welcome sound,—still they will have heard enough to amply recompense them for what little trouble and expense they may have incurred. But they must not expect to hear Beethoven's chef-d'œuvre; his *Christus am Ölberge*, or *Mount of Olives*, is, as a work of genius, superior to the only drama he ever set to music—*Fidelio*. His true greatness, however, is to be sought in his instrumental compositions; there he has no superior, notwithstanding his having followed those who may almost be said to have left no ground for a third to occupy. But though he found 'worlds exhausted,' his genius 'imagined new.'

DRURY-LANE THEATRE.

ON the 8th of last month a new opera, *The Tyrolean Peasant*, the music composed entirely by Mr. BISON, was produced at this house. The story or plot of this sets description at defiance; such a jumble was hardly ever witnessed, and cannot be surpassed. The music is all of that kind of which a master need not be ashamed, though a great deal of it, if not imitated, is written very much in the manner of the German school, and wants the great charm of originality. But it did not succeed, and we believe is finally withdrawn; we therefore think it unnecessary to say anything more of the defect.

MEMOIR OF VENANZIO RAUZZINI.

(Altered from Bingley's MUSICAL BIOGRAPHY.)

THE subject of the following brief memoir held a very elevated station in his profession during the latter part of the last century, both as a soprano singer and composer, and his name will always be prominent in the history of music, if only on account of the highly distinguished public performers who were indebted to him for that professional education to which they owed their success and celebrity.

Venanzio Rauzzini was a native of Rome. The first rudiments of his musical education were obtained in one of the *conservatori*, or music schools, of that city.

Before he quitted Rome, which was at an early age, he was so well practised in singing, and had so thorough a knowledge of music, that he could take up the most difficult piece of composition, reverse the page as he held it before him, and not only read the notes in their inverted order, but in that position sing it at sight, with perfect correctness both of time and intonation.

With respect to his general talents and his after acquirements, it is no mean praise to say, that he was the intimate friend of the learned and accomplished Metastasio, who took great delight in his society.

Having exhibited his powers of singing with much success in his native city, he determined to travel into different countries, for the purpose of extending his fame and improving his skill. Vienna seems to have been the first city at which he resided for any length of time after leaving Rome. Here he was justly considered the first singer of his day, and consequently became the delight and idol of the public, and the envy of his rivals. The enthusiasm of the people in his favour is sufficiently evinced in the following anecdote :—

At the opera in Vienna it is contrary to the usual decorum of the place and the order of the court, for persons in the pit to give, in presence of the Emperor, loud and vociferous applause to a performer; but on the first night of Rauzzini's appearance, when he had concluded a song in which his full powers had been displayed, the whole audience joined in a universal cry of *bravo*. The court was offended at what was thought so great an indecency. Placards were affixed to the avenues of the theatre, and in conspicuous parts of the house, complaining of the impropriety of these proceedings, and strictly enjoining the discontinuance of similar applause for the future; and, to enforce obedience to the Imperial mandate, additional guards were placed in the pit. He appeared a second time, and, notwithstanding every such precaution, was again applauded by the whole house.

For some years Rauzzini was in the service of the Elector of Saxony, where he was universally esteemed and beloved. During this time Dr. Burney, in his Musical Tour through Germany, speaks of having frequently been in company with him at Munich. He says of him, that he was 'not only a charming singer, and a good actor, but a 'more excellent contra-punctist and performer on the harpsichord than a singer is usually allowed to be, as all kind of application to the harpsichord or composition is supposed by the Italians to be prejudicial to the voice. Signor Rauzzini,' Dr. B. continues, 'has set two or three comic operas here, which have been very much approved; and he showed and sung to me several airs of a serious cast, that were well written and in exquisite taste.'

JULY, 1832.

In 1774, Rauzzini came to England, and was engaged to sing at the Opera. His fame soon spread over the metropolis; and Garrick is said to have been so much delighted with his representation of the character of *Montezuma*, in the opera of that name, that he ran behind the scenes, and, catching the performer in his arms, embraced him with a degree of transport and enthusiasm that not a little astonished all the bystanders.

The success of his theatrical performances, although very great and flattering, were not, however, a sufficient inducement for him to continue on the stage. He soon quitted it, and retired to Bath, where he formed a connexion with M. La Motte, as conductor of the concerts. The imprudence of the latter obliged him, shortly afterwards, to withdraw, and Rauzzini was left singly in the concern, which he continued, from that period, to conduct with the greatest credit to himself, and the most perfect satisfaction to the public.

In private life few men were more esteemed; none more generally beloved. A polished serenity of manners, a mild and cheerful disposition, and a copious fund of information, rendered him a most attractive and agreeable companion. Constitutionally generous and hospitable, he delighted in society. His natural gaiety of temper, the mode of his education, and an improvidence, not uncommon among those of his profession, sometimes, however, involved him in difficulties; but his principal embarrassments were occasioned early in life, by advantages taken of his inexperience, liberality, and good nature.

As a scientific musician, Rauzzini ranked among the first in this country. He composed a great number of Italian operas, both serious and comic; and in these are to be found pleasing and expressive melodies, and elegant if not powerful harmony. He was not, however, a composer of vocal music only: he wrote and published several quartets for two violins, a tenor and bass; some sonatas for the piano-forte, and duets for two performers on that instrument, besides many other works which remain in manuscript; for his facility in composition was very remarkable.

The opera of *Piramo e Tisbe*, for the King's Theatre, he produced in the short space of three weeks; and in this opera he filled the part of *Pyramus* himself. His other operas that obtained most celebrity are, *L'Ali d'Amore*, *L'Eroe Cinese*, *Creusa in Delfo*, *La Regina di Golconda*, and *La Vestale*.

As a teacher, his taste and abilities were unrivalled. Several of his pupils have attained great eminence; and it fell to his lot to be the instructor of two, (Madame Mara and Mrs. Billington,) who, for science, taste, and execution, have not been excelled by any of their successors; and when we add, that to him Mr. Braham is indebted for his musical knowledge, we pronounce his highest panegyric. Signora Storcea, Mrs. Mountain, and Mr. Inledon, were all likewise his pupils; and it is in this character of an improver of the English school of vocal performers, that we view Rauzzini with the highest esteem. He died in 1810, at his house in Jay Street, Bath. To his talents and exertions, the city of Bath was, perhaps, more indebted for its reputation, as a fashionable resort, than to those of any other individual.

X

THE PHILHARMONIC SOCIETY.

To the EDITOR of the HARMONICON.

Sir,

Marylebone, June 11th.

To my great surprise, I have just received a notice that the last Philharmonic Concert of the season, which was to have taken place this evening, has been postponed a week later, in order to oblige Mr. Mouck Mason, the manager of the Italian Opera-house.

I have, Sir, been a subscriber to the Philharmonic Concerts from nearly their commencement, and never yet knew an instance of a single performance being deferred on any pretext whatever. By what right, then, have the present directors exercised such a power now, and under so flimsy an excuse? Are not the six or seven hundred of their fixed subscribers of more importance to them than the chance customers of Mr. Mason? I am one of the many who are engaged on the 18th, the day to which, it seems, the concert is postponed; and though I have paid my money, am deprived of the benefit of that performance, the right to which I have purchased, and for the loss of which I am legally entitled to demand reparation.

That much bad management has been witnessed in the concerts of the present season, is undeniable, particularly in the vocal department; but that bad faith would be joined to incapability, was more than I expected from a body of public men,—of professors who rely so much on the strength of character, and whose personal interests so much depend on the favour and esteem of those to whom musicians and musical institutions must look up for support.

I address to you, Mr. Editor, this remonstrance, confidently trusting that you will give it insertion; for I acknowledge, with much gratitude, that the best interests of the art always find a ready and able advocate in the Editor of the *Harmonicon*.

I have the honour to be, &c.,

VINEX.

[In justice to the directors of the Philharmonic Society it is right to state, that they called a general meeting of the whole body, to take Mr. Mason's request into consideration. We admit that they ought to have given a direct negative to the application at once; or, if they thought

an appeal to the members at large necessary, it was their duty to represent the impropriety of complying with so unreasonable and unprecedented a demand.—*Editor*.]

MR. BARNETT AND THE PHILHARMONIC SOCIETY.

Sir,

London, June 16th.

In the *Harmonicon* for last month it is stated, on report, in a letter from Mr. Barnett, that Mr. Attwood 'had made many fruitless attempts to get his felicitous works performed' at the Philharmonic concerts. Now, I can venture to assert, on information which, though not obtained from the gentleman in question, may be relied on, that he never, in even a single instance, expressed a wish to have any composition of his performed that was not complied with; and I can also add, that his Italian terzetto, 'Nel Silenzio!' is the only composition by him that has ever been heard at the concerts alluded to, and the only one that he ever consented to have introduced at those performances.

Mr. Potter is, doubtless, a clever musician; but when it is asserted that he 'has produced sinfonias inferior only to Beethoven's,' he has reason to exclaim, 'Save me from my friends, and I will take care of my enemies!' for it follows that, if his symphonies are inferior to none but Beethoven's, they are not inferior to those of Haydn and Mozart,—an opinion which, I am sure, he has too much modesty and good sense to entertain; and too much prudence to avow, or to wish his friends to advance, even if he did indulge in so flattering a persuasion.

With the other parts of Mr. Barnett's letter I do not mean to meddle: in all likelihood the directors of the Philharmonic Society have already caused some reply to be made to the charge brought against them; for I do not believe them to be so regardless of character as to pass unnoticed a clear and open charge of neglect of duty, and of prejudice against the productions of a native composer.

I am, Sir, &c.,

PHILO-JUSTICE.

GRESHAM PRIZE MEDAL.

[From a Correspondent.]

THE presentation of the Gresham Prize Medal, for the best original composition in sacred vocal music, took place on the last day of term, Saturday, June 16, at the Gresham Lecture-Room, Royal Exchange. The successful candidate, Mr. Charles Hart, organist of St. Dunstan, Stepney, was a pupil in the Royal Academy of Music, where he gained a prize in the year 1827.

After the presentation of the medal, the professor, Mr. Stevens, delivered his lecture on music, with illustrations, vocal and instrumental, to a most respectable audience. W. T. Copeland, M. P., Alderman of Bishopsgate (the ward over which Sir Thomas Gresham once presided), was

present, and appeared to take a lively interest in the proceedings.

The medal is to be awarded annually by the professors of music in the University of Oxford, and in Gresham College*. On the recurrence of this ceremony, we shall hope to find a more spacious apartment provided for the accommodation of the fair auditors.

A public performance of the prize composition, a jubilate for four voices, will take place in the month of July, in the church of St. Helen, Bishopsgate, where the founder of Gresham College was buried.

* For the conditions, see *Harmonicon* for October, 1831.

ON THE OBOE.

To the Editor of the HARMONICON.

SIR, Winchester Row, Puddington, May 12th, 1832.

Permit me, through the medium of the *Harmonicon*, to enquire of the musical world how it has happened, that so sweet and charming an instrument as the Oboe should, of late years, have been so much neglected? Assuredly it will not suffer in comparison (except as to extent of scale) with the clarionet, which now seems to be the favourite instrument. The latter, doubtless, is chiefly indebted for its present eminent rank to the skill and exquisite playing of Mr. Willman: but then, can we forget so soon the rich and delicious tones produced from the oboe, almost in our own day, by such players as F. Griesbach of the Queen's band, and the elder Parke?

In former times, the oboe held a distinguished place amongst wind-instruments, of which the celebrated Fischer may be adduced as an instance; various anecdotes of whose skill and powers on this instrument are well known. I have also read in Burney's History of Music, I think, of the celebrated Bezzozzi, father and son, who formerly made

themselves distinguished as players, the one on the oboe, the other on the bassoon.

Although the oboe certainly does not possess such an extent of compass as the clarionet, yet in certain delicate passages (in my humble opinion) the latter instrument would be unable to produce the same exquisite effects as the former. Let any one who doubts this attend an efficient military band,—such, for instance, as that of the Grenadier Guards, in which there is (or was lately) a very fine oboe player. By the way, permit me here to express the delight I have frequently experienced in listening to the bands, both of the Grenadier Guards, and of the 3rd regiment. The respective masters have shown themselves able musicians and directors; and the public are really much indebted to them for the rich and varied treat afforded at St. James's Palace at the times of relieving guard.

Requesting your readers' attention to the subject of this communication,

I am, &c.

PHILO-MUSICÆ.

THE ANCIENT CONCERTS.

TENTH CONCERT OF ANCIENT MUSIC.

Under the direction of the Earl of Derby, Wednesday, May 23, 1832.

ACT I.

- God save the King.
1. Overture. *Samson* HANDEL.
 2. { Rec. acc. 'In these blessed scenes.' (Miss Stephens.) }
 { Duet. 'Our limpid streams.' (Mrs. Knyvett and Miss Stephens.) }
 { Recit. 'My cup is full.' (Mr. Phillips.) }
 { Song. 'Shall I in Mamre's.' *Joshua*. }
 4. Chorus. 'In glory high.' *Jephtha*. HANDEL.
 5. { Recit. 'If I give thee.' (Mrs. Bishop.) }
 { Song. 'Let me wander.' *L'Allegro*. }
 6. Quart. and cho. 'Then round about.' *Samson*.
 (Mrs. Knyvett, Terrail, Vaughan, and Bellamy.) HANDEL.
 { Recit. 'Retrieve thy Champion.' (Miss Stephens.) }
 7. { Song. 'Return O God of hosts.' *Samson*. }
 8. Madrigal. 'Canst thou love.' (Miss Stephens, Mrs. Knyvett, Terrail, and Sale.) RAVENSCROFT.
 9. Chorus. 'Crown with festal pomp.' *Hercules*. HANDEL.

ACT II.

10. Sinfonia HAYDN.
11. { Recit. 'The mighty master.' (Mr. Braham.) }
 { Song. 'Softly Sweet.' *Alexander's Feast*. }
 12. Glee. 'Ye spotted snakes.' (Mrs. Knyvett, Terrail, Vaughan, and Bellamy.) STEWENS.
 13. Chorus. 'Venus laughing.' *Theodora* HANDEL.
 { Recit. 'Ah! whither should we fly.' (Mrs. Knyvett.) }
 { Song. 'As with rosy steps.' *Theodora*. }
 14. Concerto Eighth CORWELL.
 16. Vo Soloando. (Mrs. Bishop) VINGE.
 { Recit. Divine Amdante. (Mrs. Vaughan.) }
 { Duet and cho. 'To arms. Britons strike home.' *Beneduca*. (Vaughan and Phillips.) }
 17. PURCELL.

ALTHOUGH some very good music is to be found in this selection, yet the effect of the *tout ensemble* was heavy and uninteresting to the last degree; and notwithstanding the attraction of her Majesty's presence, we actually observed, in different parts of the room, certain soporific

symptoms of too decided a character to be mistaken. The scene from *Joshua* (No. 2), finely conceived by its great author, was tame and spiritless in the performance; it is an impassioned dialogue between two ardent lovers, the gentleman being represented by Miss Stephens, and the lady by Mrs. Knyvett: this is a most injudicious arrangement, and sadly interferes with that which ought to be considered a *sine qua non* in all musical exhibitions, the union of *sound with sense*. To produce the proper effect, the part of *Othniel* should be sung by a tenor voice, not only by way of contrast, but to make that intelligible and pleasing, which otherwise partakes somewhat of the ridiculous and absurd. The pretty, lively song, which Handel has given to the lady to sing, in return for her lover's warm praises, '*Hark! 'tis the Linnet*,' was omitted, to the great detriment of the scene; and in the duet, '*Our limpid streams*,' the ladies rather might be said to sing *against* than *with* each other, straining their voices as if striving who should obtain the mastery; a practice not much in vogue with lovers, however it may obtain when '*holy church has made them one*.' While on the subject of *Joshua*, we cannot but inquire, why, after Mr. Phillips' song (No. 3), the chorus constructed upon the *motivo* of the song should be omitted? These glaring instances of want of knowledge of all musical effect, *inter multa alia*, are fully sufficient to account for the present state of the subscription list, which we confidently predict will continue to fall off, while those who are at the head of affairs discover such utter incapacity to manage them, either with credit to themselves or to the satisfaction of the subscribers. If further proof of the correctness of this opinion were asked for, the concert under consideration affords abundant instances; *par example*, the song (No. 5) given to Mrs. Bishop ought to have been sung by Miss Stephens, in whose hands the beautiful simplicity of the air would have been more faithfully preserved, than by the misplaced embellishments introduced by the former lady,

plainly indicating that she did not understand the character of the composition. The chorus immediately following, 'And young and old come forth to play,' though not inserted in the printed books, was very well done, as we suppose, by direction of the conductor: we wish he had exercised the same discretion in the case before-mentioned, after the song (No. 8), and have given the charming chorus, 'For all these mercies we will sing.' One more instance of the want of tact in the arrangement of the evening we cannot forbear noticing: the song (No. 7) allotted to Miss Stephens was altogether unsuited to her voice; it is written for a *counters-tenor*, and ought never to be sung by a female, unless she happens to possess a fine *mezzo-soprano* voice; and even then the song wants the relief of the animated second part (always omitted), 'His mighty griefs redress,' followed by the expressive chorus, 'To dust his glory.' In this way the beauty of the composition would be felt and understood. We must not pass over in silence a song sung by Mrs. Knyvett (No. 14), which we do not recollect to have heard before at these concerts, though it has long been an especial favourite with us. It was chastely and correctly performed, and extremely well accompanied: we record it with great pleasure.

In the second act the two instrumental pieces (Nos. 10 and 15) were admirably done; although entirely dissimilar in character, each is a *chef-d'œuvre* in its hue. The beautiful glee (No. 12) was not done justice to; it was sung correctly, and so far well; but it requires a playful elegance of manner, difficult, perhaps impossible, to impart where it is not felt, and which the finest singing imaginable will not make amends for when wanting. The two choruses (No. 9 and No. 13) we cannot commend; the oratorios which they are taken, abound in noble and expressive music; nor would it be an easy matter to select from 'Hercules' and 'Theodora' two more ineffective pieces than those above referred to.

'God save the King' was sung at the entrance of her Majesty, who honoured the concert with her presence; she was received with loud clapping of hands, which began in the director's box, and was generally followed by the assembled company.

ELEVENTH CONCERT OF ANCIENT MUSIC.

Under the direction of his Grace the Archbishop of York, Wednesday, May 30, 1832.

ACT I.

1. Song. 'Verdi prati.' *Messa.* (Mrs. Knyvett.) HANDEL.
2. Song. 'Let not rage,' Harmonized by Greatorex. HANDEL.
3. Glee. (Miss Stephens, Terrail, Vaughan, and Sale.) DR. ARNE.
4. Rec. and Aria. 'Dove Sono.' (Mad. Cinti Damoreau.) MOZART.
5. Chorus. 'Lift up your heads.' *Messa.* HANDEL.
6. Musette, from the Sixth Grand Concerto. HANDEL.
7. Duet. 'Sull'aria.' (Miss Stephens and Mrs. Knyvett.) MOZART.
8. Song and Chorus. 'Come if you dare.' (Mr. Braham.) PURCELL.
9. Seca. 'Dov'è lo sposo.' (Mad. Cinti and Braham.) Cimarosa.
10. Chorus. 'The glorious.' *Creation.* HAYDN.

ACT II.

11. Overture. *Don Giovanni.* MOZART.
12. Song. 'Coniussa abbandonata.' (Mad. Cinti.) BACH.
13. Chorus. 'In te Domine Speravi.' BACONCINI.
14. Glee. 'Tis the last rose.' (Miss Stephens, Terrail, Vaughan, and Phillips.) *Irish melody, harmonized by* GREATOREX.
15. Song. 'I know that my Redeemer.' *Messa.* (Miss Stephens.) HANDEL.
16. Psalm 18th. *St. Matthew's Tune.* DR. CROFT.
17. Song. 'Gid rassomai.' (Phillips.) *Ætius.* HANDEL.
18. Quintet. 'Doui Pace.' *Ætius.* (Miss Stephens, Mrs. Knyvett, Terrail, Vaughan, and Bellamy.) HANDEL.
19. Chorus. 'The many read.' *Alexander's Feast.* HANDEL.

Where is the noble Thane of Cawdor? Where is the new director, from whose musical acquisitions such beneficial results were reasonably to be expected? Have they retired from the field of action, in despair of being able to effect any improvement? We are not in the situation of those parties who sometimes ask questions, in order to have the satisfaction of answering them; indeed, we profess our utter inability to throw any light upon the subject, by attempting to explain why Lord Derby and the Archbishop of York should have had the selection of two-thirds of the ancient concerts during the present season. Such, however, being the fact, let us proceed to offer such remarks as occur to us, without further speculation on that, which, as regarding the interest of the concert, is matter of very little moment.

We have frequently taken occasion to notice the capricious conduct of the directors in the example they set (which is always of course followed by the audience) in varying their posture from sitting to standing, during the evening's performance. Thus, while the movements from the 'Te Deum' are given, every one is on his legs, but at a subsequent period of the evening, when a part of the very same service is done, 'In te Domine Speravi, non Confundar in æternum,' all are quietly seated. That many of the worthy old ladies in the room are guiltless of any knowledge of what they are listening to may be probable; but does the archbishop suppose, that an address to the Deity, being in Latin or in English, becomes of more or less importance on that account, and justifies this different manner of treatment? So also, while the 18th Psalm is performing, the audience are expected to stand; but while the 24th Psalm is singing, 'Lift up your heads,' no such ceremony is observed. Scarcely a concert occurs throughout the season without these anomalies, which, for the sake of consistency, ought not to exist.

We listened with great pleasure to Madame Cinti's 'Dove Sono,' (No. 4). She sang it with her usual taste, and was charmingly accompanied by the band. In her other song in the 2d act, (No. 12,) she did everything that could be done for it; we wish, however, that she had had some other piece for the display of her powers, instead of this hackneyed, worn-out composition. The scena from Cimarosa (No. 9) did not go off well. The two glees (No. 3, and No. 14) are both the production of the late conductor's harmonizing pen; whatever skill they may discover in the arrangement of the parts, we cannot think the original airs, whence they are taken, at all improved in the process. We forget to whom the sentiment is ascribed, though we rather believe, to an eminent living musician, that if an air be decidedly good, 'tis a pity to spoil it by harmonizing; while on the other hand, if not good, no *doctoring* will improve it. Without adopting this opinion in its fullest extent, we must acknowledge there is much force in it, and numerous examples might be quoted in proof.

The first act was without any instrumental piece; for although No. 6 stands against the Musette, yet it was not performed in the order in which it is placed; but was introduced in the second act after the glee No. 14,—it occurring, possibly, to the Archbishop, that the glee, 'Tis the last rose of summer,' and the song 'I know that my Redeemer liveth,' required some intervening piece, to soften down, as it were, any discrepant feeling arising from the juxtaposition of such ill-assorted materials. By the bye, in regard to this *Musette*, which forms the third movement in the sixth grand concerto of Handel, we accept it as a very poor apology in place of the said concerto, where it comes in with fine effect, after a noble fugue on a chro-

matic subject in the key of a minor, skillfully worked: thus circumstanced, it is easy to conceive the fine contrast produced by a few simple chords, breathing through the wind instruments with great effect; whereas, when brought forward unsupported, and resting on its mere insulated merits, it loses all the beauty derivable from light and shade, and dwindles into a sleepy, uninteresting, commonplace affair.

Mozart's overture to *Don Giovanni* (No. 11) was very well played. Of the choruses, No. 5 and No. 10 were best performed; but the concluding one, which has been done sufficiently often to be known by heart, was incorrectly, and therefore inefficiently, sung—we make use of the word *sung*, because the instrumental department was in no degree in fault.

TWELFTH CONCERT OF ANCIENT MUSIC.

Under the direction of his Grace the Archbishop of York, Wednesday, June 6, 1832.

ACT I.

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| 1. Overture and Dead March. <i>Soul.</i> | HANDEL. |
| { Recit. acc. 'New strike.' (Vaughan.) | } HANDEL. |
| { Chorus. 'Break his bonds.' | |
| 2. Rec. acc. 'Hark! the horrid sound.' (Vaughan.) | } HANDEL. |
| { Song. 'Revenge! revenge!' (J. Phillips.) | |
| 3. Chorus. 'Let none despair!' <i>Hercules.</i> | HANDEL. |
| 4. Cantata. 'See from the silent grove.' (Braham.) | DR. KUYVETT. |
| 5. Concerto the First. <i>Grand.</i> | HANDEL. |
| 6. Glee. 'There is a bloom.' (Miss Stephens, Vaughan, and Phillips.) | W. KUYVETT. |
| 7. Psalm 34th. New Version. | |
| 8. Song. 'Soprendemi vorresti.' (Madame Cinti.) | HABBE. |
| 9. Duet. 'There is a river.' (Mrs. Kuyvett and Phillips.) | MARCELLLO. |
| 10. Chorus. 'Hallelujah!' <i>Messa.</i> | HANDEL. |

ACT II.

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|---|--------------|
| 11. Overture. <i>Figaro.</i> | MOZART. |
| { Song. 'In sweetest harmony.' (Miss Stephens.) | } HANDEL. |
| { Chorus. 'O fatal day.' <i>Soul.</i> | |
| 13. Sestot. 'Dove Sono!' <i>Così Fan Tutte.</i> (Madame Cinti, Mrs. Kuyvett, Mrs. Bishop, Braham, Phillips, and Bellamy.) | MOZART. |
| 14. Song. 'Water parted.' (Mrs. Bishop.) | DR. ARNE. |
| 15. Concerto Second. <i>Glor.</i> | HANDEL. |
| 16. Glee. 'Blow, wander! blow!' (Miss Stephens, Mrs. Kuyvett, Terrail, Vaughan, Sale, Bellamy, and Phillips.) | DR. CALCOTT. |
| 17. { Recit. acc. 'Crudele!' (Madame Cinti.) | } MARCELLLO. |
| { Aria. 'Ho perduto.' | |
| 18. Chorus. 'Father! we adore thee.' <i>Judah.</i> | HAYDN. |

In our notice of the second concert of the present season, which will be found at page 90, we quoted a paragraph from a newspaper, carrying with it a kind of official impress, from which we extract the following passage:—'Much has been done to render these concerts (what they ought to be) the most perfect performances in the kingdom; and considering that the royal and noble personages, holding the direction, have evinced no great a determination for improvement——'. We should be glad to be informed, in what way this *determination for improvement* has been carried into effect? Is it in the same tiresome repetition of those compositions, which have been regularly exhibited, season after season, until the audience have been reduced to half their former number? Is it in the engagement of a tenor singer of acknowledged ability and merit, who instead of having to perform such music as is more especially suited to his powers, has gone through the round of songs, which have been repeated 'even to weariness'? Is it in placing in the situation of *prima donna* a very young lady, who, whatever may be her merits, when much practice and some experience shall

have assisted in maturing her musical powers, has no present pretensions whatever to occupy so distinguished a situation? Is it——In short, questions crowd upon our recollection, which we forbear from pursuing, from the conviction that the evils complained of are irremediable and hopeless of cure under the present system of management. But it may be said, is not the introduction of Haydn's music a grand feature of improvement? The answer is simple and plain—Had those who style themselves Directors of the Ancient Concerts, possessed the requisite degree of knowledge properly to qualify them for assuming so arduous, and at the same time so interesting an office, they would have been able to supply abundant stores of the most admirable compositions, for the express purpose of which these concerts were originally instituted; for be it remembered, that neither Mozart, nor Haydn, come strictly within the prescribed rule, which was 'in favour of such solid and valuable productions of old masters, as an immoderate rage for novelty had soon laid aside as superannuated.' This certainly does not apply to either of these great and deservedly popular writers, whose music we have always warmly advocated the introduction of, not because the *legitimate Ancient Concert* required such support, but that, in the state to which it was reduced by incompetent management, it became matter of absolute necessity to relieve the eternal round of tiresome sameness, within which these 'royal and noble personages' were contented to plod on, by enlarging the boundary; and for this purpose, the music of Mozart and Haydn presented this peculiar feature, that where the power of discrimination did not exist, it was scarcely possible to choose wrong, in selecting from the works of such '*mighty masters*.'

Our limits prevent us from expatiating to the extent to which the subject would naturally lead, or from entering upon so ample a field of inquiry, with the conscious hopelessness of any beneficial result. Whether these concerts are to be continued for another season, it is, perhaps, too early at present to inquire. Giving the conductor every credit for wishing, or even attempting to 'amend and improve,' we fear the task is beyond his powers: from the retrospect of the season now concluded, we see nothing to encourage such a hope—nothing to justify such an expectation. On one point, however, falling within the more immediate scope of the conductor, we cannot refrain from hazarding a remark: we allude to the choral department, in which great promises had been held forth.—The directors have been making great exertions, through their new conductor, Mr. W. Kuyvett, to remodel the choral department of these performances by dismissing the inefficient performers, and engaging the finest voices that could be procured, (*vide ut supra*.) Would to heaven we could bear testimony to the fulfilment of this promise of improvement in so important a department! We could instance choruses, during this past season, as inefficiently done as at any former period. One reason for this is to be found in the perpetual accompaniment of the organ, which by doing much more than it ought to do, (indeed, the conductor's fingers are seldom off this instrument,) deprives the chorus-singers of that confidence in themselves, without which they will never excel. The late conductor was particularly faulty in this respect, and through the present season the same practice has far too generally obtained. In many cases, no doubt, the organ adds richness of effect in accompanying certain choruses; but the general, indiscriminate adoption of this practice is as detrimental to good effect, as it is injurious to the establishing of a well-organized and complete body of vocal excellence.

THE PHILHARMONIC CONCERTS.

SEVENTH CONCERT, Monday, May 28, 1832.

ACT I.

Sinfonia, (<i>Jupiter</i>)	MOZART.
Aria, Herr Haizinger, (<i>Euryanthe</i>)	C. M. VON WERNER.
Concerto, M ^s . (Mr. F. Mendelssohn Bartholdy),	F. M. BARTHOLODY.
Scena, (Miss Inverarity) (<i>Ator and Zenira</i>)	SCHUB.
Overture, (<i>Euryanthe</i>)	C. M. VON WERNER.

ACT II.

Sinfonia, Letter V.	HAYDN.
Aria, (Signor Pellegrini), 'Vedrò meurtre io sospiro,'	
(<i>Le Nozze di Figaro</i>)	MOZART.
Fantasia Flute, (Mr. Nicholson)	NICHOLSON.
Aria, Herr Haizinger, 'Dies bildniß,' (<i>Die Zauberflöte</i>)	MOZART.
Overture, (<i>Proserpina</i>)	WINTER.

Leader, Mr. Weichsel.—Conductor, Mr. Potter.

Or Mozart's symphony in c, distinguished by the title *Jupiter*, we can add nothing to what has often been repeated. The effect of the lovely andante was now much improved by being taken slower than it is usually played. The symphony of Haydn in c, one of his earlier works, and not among Ciachettini's scores, is light, airy, and elegant, and depends for effect more on its melody and general simplicity, than on new combinations and loud-sounding instruments. The largo is one of the most graceful compositions of this great master, and Lindley's violoncello told quite enchantingly in it. The two overtures were admirably executed.

The great novelty and high treat of the evening was M. Mendelssohn's concerto, never before performed in public. He is a composer who spurs at imitation, for he is original almost to overflowing, and to the very last note of a piece is inexhaustible in new effects. The first movement of this is in a minor, and glides, without any break, into an adagio in e major, a composition of surpassing beauty, in which the violoncellos are more than vocal: they sing better than most of those to whom vocal powers are said to be given. The finale in a major is all gaiety; the composer seems to have been hardly able to keep his spirits within moderate bounds; they flow over, and half intoxicate his hearers, till the close arrives, which is all calmness—a pianissimo! Such an ending is without example, and exceedingly delightful it was admitted to be by universal consent.

Mr. Nicholson's fantasia furnished another proof of his unrivalled excellence as a performer, but an air with variations is not the sort of music suited to this concert.

M. Haizinger in 'Wehen mir lüfte ruh!' from *Euryanthe*, and 'Dies bildniß,' (or 'O ears imagine,') from *die Zauberflöte*, sang with great feeling, and in a purity of manner worthy of such music. We certainly think that he excels more in the concert-room than on the stage.

M. Pellegrini's air was ably executed, certainly, but he is not to be reckoned among the most finished singers,—a rank which has been inconsiderately bestowed on him. We give either him or the directors credit for choosing a composition of so much beauty, and, though Mozart's, so little known. Miss Inverarity was unfortunate in the choice of her song. What will do for a great theatre where the galleries are to be consulted, will not always suit a concert-room and such an auditory as assemble here. Unluckily it happens, now-a-days, that every lady-singer insists upon being a *prima donna*, without con-

sidering that the vocal art requires time and experience, as conditions without which excellence can very rarely indeed be attained.

EIGHTH CONCERT, Monday, June 18, 1832.

ACT I.

Sinfonia, dedicated to the Philharmonic Society, (<i>first time of performance in this country</i>)	ONSLOW.	
Aria (Madame Schroeder Devrient) 'Parlo; ma tu, ben mio,' (<i>La Clemenza di Tito</i>)	Clariact obbligato (Mr. Willman)	MOZART.
Concertante: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Double Bass, (Messrs. Nicholson, G. Cooke, Willman, Mackintosh, Harper, and Dragonetti)	Chevalier NEUKOMM.	
Aria (Signor Tamburini) 'Inveit col sesso imbellet'	FACINI.	
Concerto, Piano-forte	F. M. BARTHOLODY.	

ACT II.

Sinfonia (No. 8)	BEETHOVEN.
Duetto (Madame Cinti Damoreau e Signor Tamburini) 'Di capricci' (<i>Corradino</i>)	ROSSINI.
Concertante, four violins (Messrs. Mori, Seymour, Tebeque, and A. Griesbach)	MAURER.
Aria (Madame Cinti Damoreau) 'Entendez vous?' (<i>Le Concert à la Cour</i>)	AUDRE.
Overture, <i>Muldemann Night's Dream</i>	F. M. BARTHOLODY.

Leader, Signor Spagnoletti.—Conductor, Mr. Cramer.

The new symphony, the first we ever heard of Onslow, and we believe the only one he has written, is rather the work of a scientific, experienced musician, than of a composer of genius. Parts of it are clever and effective, the trio in a b, for instance; and the first movement, an allegro in d minor, is very ably put together, and not without character; but the whole is uninteresting: there is a want of distinct subjects, the ear listens for something that it can convey to the memory, and listens in vain. It was, however, right to have it performed, being dedicated to the Society; and also because it undoubtedly is one of those compositions which, on its own account as well as that of the author's reputation, had an unquestionable right to a hearing.

The symphony of Beethoven in f, is one of those very original works which puzzle on a first hearing, become better understood after a second and third, and thoroughly satisfy on a fourth. The company seemed enchanted by the whole of it, and *una voce* entered the second movement, an *allegro scherzando* in a b. It had every possible justice done it in performance; Beethoven probably never heard it so well executed, if, alas! he ever heard it at all.

So much had M. Mendelssohn's Concerto, as well as his overture, pleased every one of the subscribers, that the directors very properly put both into the program of this, the last performance of the season. Both were received with the loudest, the most genuine and just applause.

Of the concertante by the Chevalier Neukomm we have spoken recently; it was performed at the second concert of the present season, and now repeated in compliance with the unanimous wish of the subscribers at large. The concertante for four violins is a good composition, and exhibits many very fine traits. It is a novelty, too, a curious one, and was executed with great ability.

With the exception of Mozart's air from *Tito*, the vocal

portion of this concert was not of a high order. The worst was best sung, unfortunately, for Madame Schroeder did not succeed in 'Parto'; she has neither compass of voice nor facility of execution enough for this great and lovely composition. The aria by Pacini is trash, and the duet little better, more especially in a concert-room, where no

dramatic effect can be attempted. The French song is not without merit, it has an air—a pleasing one rather; but almost anything derives a charm from such singing as Mad. Cinti's, whom the more we hear the more we admire; she never astonishes—nature be praised; but always delights—thanks to her fine taste.

ROYAL ACADEMY OF MUSIC.

We have just time and space enough to allow us to state, that on Wednesday evening, the 27th, a concert was performed at the Hanover-square Rooms, in aid of the funds of this Academy. A very powerful band was collected, consisting of that of the Ancient Concerts, augmented by the pupils of the Academy, and a most numerous, efficient chorus, for the accommodation of which the orchestra was enlarged, by adding to it in front. The chief object in thus assembling so unusually large a body, was in order to give due effect to a grand mass, composed by Lord Burghersh, and now heard for the first time in England, though it has been performed in many cities of Italy. We can only now

say, that, whether estimated according to its own merits, or by comparison with others of the kind, it must, by all unprejudiced judges, be pronounced to be a most original work, abounding in grandeur of effect, in beautiful melody, and showing that invention, science, musical judgment, and refined taste, are not always confined to professional composers, but may sometimes shine, and with great brilliance, in a dilettanti.

We shall enter more fully into this in our next, and only now add, that it was received, as it deserved, with the warmest and most sincerely-bestowed applause.

BENEFIT CONCERTS OF THE SEASON.

Mr. W. A. KING'S,

*At the Concert Room, Coventry Street, Haymarket.
Friday Evening, April 13th.*

AN agreeable concert, consisting chiefly of glees, and vocal concerted music, mixed with songs, &c.

Mr. E. TAYLOR'S,

*At the Albion, Aldersgate Street, Thursday Evening,
April 26th.*

The first act was of a mixed nature:—the overture to *Anacreon*, a fantasia on the violin, an Italian terzetto and duet, an aria, a ballad, and four glees. The second part consisted of a selection from the *Zauberflöte*, in which Mad. de Meric, Miss Masson, Mr. Taylor, and Mr. Horn-castle, successfully exerted themselves. The whole was a sensible, highly-interesting, well-attended performance.

Mr. J. B. SALE'S,

*At the Hanover Square Rooms, Saturday Morning,
May 5th.*

A judiciously mixed concert, in which the best British and foreign singers, now in London, united their talents. Miss Stephens, Mrs. Knyvett, Braham, Vaughan, Phillips, &c., together with Donzelli and Lablache, could not fail to satisfy any audience, for the music was as skilfully selected as performed. The overture to the *Freischütz* was given in perfection; and Neukomm's beautiful *Fantasia Concertante* was executed by the inimitable Philharmonic party. The Duchess of Keut and Princess Victoria were present.

Mr. R. DRESSLER'S and Mr. F. PELZER'S,

*At the Concert Room, King's Theatre, Wednesday
Morning, May 9th.*

A mixed concert of vocal and instrumental music, the performers chiefly foreign.

Mrs. ANDERSON'S,

*Concert Room, King's Theatre, Friday Morning,
May 11th.*

Nearly the whole of the Philharmonic band attended, whose power was immediately recognized in the *Freischütz* overture. Mrs. Anderson performed Mozart's Concerto in c. some new variations by Czerny on 'Le Petit Tambour,' and Hummel's Rondo Brillant, in her own accurate and admirable manner. Madame Cinti and Signor Donzelli sang some indifferent music most exquisitely, and made us regret that so much talent should be almost thrown away. The French romance, however, of the former must be excepted from this censure. The concert was very fully and fashionably attended. Signor Spagnoletti led, and Sir G. Smart conducted.

Mr. WIGLEY'S,

At Willis's Rooms, Friday Evening, May 11th.

This we understood was a partnership concern, what at the theatres is termed a ticket night, several uniting under one name; and certainly a very unobjectionable practice, except as regards selectness of company. The concert was mainly indebted to Signor Donzelli, Mr. Lindley, and Mr. Nicholson, for name and support. Mr. and Miss Wigley's duet, however, on the piano-forte and harp, was brilliant and much applauded.

Mr. VAUGHAN'S,

Hanover Square Rooms, Friday Evening, May, 15th.

Mr. Vaughan as usual obtained the assistance of all the talent that was to be procured: Miss Stephens, Mrs. Knyvett, Braham, Phillips, &c., Madame Cinti, Signors Donzelli, De Begnis, &c., and the whole band of the Ancient Concert. A new glee by W. Knyvett, *The Patries' Bowser*,

and a new madrigal, by Sir John Rogers, Bart. 'Hears not my Phillis?' were performed for the first time. The former is well written and elegant; the latter one of the most masterly and delightful compositions of the kind that this or any other country ever produced. Science has here rendered every aid that could be conducive to beautiful effect, and not only the able musician, but the man of refined taste and superior sense, are manifest in every line of this most perfect composition. Phillips sang a new Bacchanalian song, 'The best of all good company,' set by himself to Barry Cornwall's words, and most happily set. The poetry and music are worthy of each other; they quite enchanted the audience, who immediately and with one voice encored the song. Mr. F. Cramer led, and Mr. W. Knvyet conducted.

Ma. SEDLATZKE'S,

Concert Room, King's Theatre, Monday Morning,
May 25th.

A remarkably good and exceedingly well-attended concert. Mr. Sedlatzke engaged the best of the German company now in London, with Mesdames Stockhausen and De Meric in addition. Among his instrumentalists were Puzzi and Dragonetti; and M. Mendelssohn-Bartoldy took the piano-forte part in Hummel's septet in d minor, with what effect it is unnecessary to say. Mr. Sedlatzke performed much and charmingly on his flute of unprecedented compass, which extends to an octave below the treble clef; and Madame Schrader Devrient delighted the company in Beethoven's exquisite air, 'Adelaida,' which she sang to the original German poetry. Mr. Ellason led, and Signor Casta conducted. The room was crowded with the best company.

Ma. MORI'S,

Concert Room, King's Theatre, Friday Evening,
May 25th.

The whole corps de l'opera, vocal and instrumental, united in this concert, strengthened by Mr. Phillips, M. Labarre, and M. Mendelssohn. Mori executed a MS. concerto of Mayseder, with his accustomed fire and brilliancy, and also took the principal part in Maurer's quartet for four violins. M. Mendelssohn played a new *Rondo Brillante* of his own, in a manner quite corresponding to the epithet by which the composition is designated. A harp fantasia, written and performed by M. Labarre, excited all the applause which such admirable playing is calculated to produce from a discriminating audience. But the most popular piece of the evening was the Trio of Handel, for contrabasso (Dragonetti), violin, and violoncello. Madame Schrader's 'Adelaida' again produced the most striking effect; and Phillips's two songs, 'The Sea,' by Neukomm, and his own air, 'The best of all good company,' were received with acclamations. Not so Signora Grisi's cavatina, which, fortunately for the singer, met with much more indulgence than it deserved. Mr. Spagnoletti led the first act, Messrs. F. Cramer and Mori, the second, and Sir G. Smart conducted.

Ma. MOSCHELES',

Concert Room, King's Theatre, Friday Morning, June 1st.

Mr. Moscheles brought before the public on this occasion a new concerto, a work of great originality and beauty, which, it is needless to say, he executed in a manner

that left nothing to be wished. The accompaniments to this are so full, and form so essential a part of the composition, that it partakes very much the nature of a symphony, and is almost as effective, if considered only as an orchestral piece. He also introduced his *Fall of Paris*, and gave an extemporaneous performance on a theme handed to him by one of the company. Besides which Mr. Moscheles and M. Mendelssohn played Mozart's concerto for two piano-fortes, a clear, melodious composition; and in this each introduced his own cadenza, in which musical skill and powers of execution were exhibited that certainly none in the present day could surpass, and very few would dream of rivaling. Mr. M. was assisted by the whole of the German singers now in London, among which Madame Schrader-Devrient shone conspicuously; and besides these, he had the aid of Madame De Meric, Miss Cramer, Curioni, De Begnis, &c. forming an excellent concert, which was crowded with company. Mr. F. Cramer led a very powerful band, and Sir G. Smart conducted.

SIGNOR AND MADAME PUZZI'S,

At Lady Augusta Wentworth's Mansion, Connaught Place, Monday Evening, June 4th.

All the operatic corps assisted at this concert, together with Madame Stockhausen, Madame Vignani, Messrs. Begrez and Parry; and also MM. Moscheles, Labarre, Emiliani (a violinist), Tulon, &c. A duet from the *Maometto* of Rossini, sung by Madame Puzzi and Signor Tamburini, was the chief feature of the evening. This concert, at guinea tickets, drew a very fashionable audience, and the whole partook more of the nature of an elegant private party than of a subscription concert. Mr. Moscheles conducted.

SIGNOR GIUBILEI'S,

At Dr. Granville's House, Grafton Street, Wednesday,
June 13th.

A concert almost wholly vocal, made up by all the Italian singers now in London, besides MM. Nonrri, Pellegrini, Begrez, &c. Puzzi performed a fantasia on the horn, and Messrs. Stockhausen and Lindley executed a duet, for the harp and violoncello, composed by the former. The rooms were crowded.

MR. AND MRS. STOCKHAUSEN'S,

Concert Room, King's Theatre, Friday Morning,
June 15th.

This proved a most delightful concert. Mesdames Cinti, Schrader, De Meric, MM. Haitzinger, Phillips, De Begnis, E. Taylor, &c., formed the vocal strength, and the élite of the Philharmonic orchestra were among the instrumentalists. A *Sacred Pastoral Cantata*, composed for the occasion by Mr. Stockhausen, consisting of solos and choruses, opened the performances,—a graceful, well-written work, which, with a little curtailment, will make a very useful and pleasing addition to the list of sacred music in use at our provincial meetings. Madame Stockhausen in 'Non mi dir,' from *Don Giovanni*, in 'Sul aria,' (sung in German,) with Madame Cinti, and in a duet of Paer, with Madame Schrader, delighted all the admirers of true intonation and pure taste. Madame Schrader in the grand scena from the *Freischütz*, 'Wie nahte mir der Schlummer,' exhibited the perfection of that

which may be called vocal science: whatever a thorough knowledge of the composer's intentions; strong feeling, a most correct judgment, and great powers of musical declaration can effect, was brought into action on the present occasion. M. Haitzinger sang 'O cara imagine,' from the *Zauberflöte*, very charmingly; and Madame Cinti, in a French air, 'Entendez-vous,' was not less pleasing. Mrs. Anderson and the Philharmonic party performed Hummel's Grand Sextour in a manner that might challenge competition in any part of Europe. The finale to *Don Giovanni* was most effectually given, with other pieces which want of space prevents our naming. MM. F. Cramer and Spagnoletti led, and Sir G. Smart was conductor.

Mr. J. B. CRAMER'S,

Concert Room, King's Theatre, Friday, June 22d.

Mr. Cramer's concert never fails to be fully attended, and by the best company; for what lover of music, what practitioner on the piano-forte, whether amateur or professional, would lose the opportunity of hearing a performer who so decidedly, so confessedly, stands at the head of his art? Mr. Cramer first played his 'Reminiscences of Scotland,' a popular fantasia, wherein is something to suit every taste, which was almost interrupted by repeated bursts of applause. Next followed his concerto in c minor, published many years ago, and dedicated to the (then) Marchioness of Douglas. Frequently as we have heard him in this charming work, we certainly never listened to it with more unmixed pleasure, with more entire satisfaction, than now—never did he play with more vigour, grace, and feeling; nor was he ever more warmly applauded. In the second act Mr. Cramer and Mr. Field executed the *duetto concertante* for two piano-fortes, composed by the former for Mrs. Billington and himself,—a composition so well known in its arranged form for two performers on one instrument, that it is unnecessary to expatiate here on its many beauties. But instead of the original last movement, another was on this occasion introduced, perhaps

for the purpose of giving a cadenza to Mr. Field. We must admit that we regretted the loss of our old favourite rondo. The performance, however, was admirable*.

Of course the great charm of this concert was the piano-forte: Madame Cinti, however, very much delighted the company in two airs; Mrs. Knvyet sang 'Batti, batti,' to the satisfaction of every one; Miss Cramer, in one of the *Select Melodies*, gratified all who admire simple airs; and Mr. Phillips in 'The Husbandman,' from the *Seasons*, showed of what so spirited a song is capable when in such good hands. The Chevalier Neukomm's Septetto Concertante, written for the Philharmonic concerts, was now given by nearly the same performers for whom it was composed, and received with the loudest applause†.

SIGNOR DE BEGNIS'S,

Concert Room, King's Theatre, Monday, June 25th.

Signor De Begnis always collects a large body of vocal talent, and generally produces many new compositions, which possess the charm of novelty, if they have not always merit of a higher kind. On the present occasion, he had the assistance of nearly every singer of eminence now in London, and introduced ten or a dozen *arie*, &c., which had not before been heard; some very agreeable, and others of that mediocre kind which might have called for critical censure, but that much is tolerated at Benefit concerts, where the *beneficiare* is often at the mercy of his professional friends. The room was full, and a great deal of good company graced the performance. Signor De Begnis never fails in this very essential part of his annual concert; indeed, he takes abundant pains to render it otherwise attractive.

* The splendid instruments used by these two fine performers were Broadwood's, the makers always chosen by Mr. Cramer.

† The only difference in fact was, the substitution of Anfossi for Dragonetti, in the contrabasso part. The former went through his arduous task most creditably; and we should think that the great *contrabassist* must now feel some regret that he did not make one in the concert of his old friend.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 138.]

May 29th.—The following observations, by a correspondent of the *Times*, dated Rome, May 12, evidently are pointed at the recent dispute between Mr. Mason, the lessee of the King's Theatre, and Madame (or *La Contessa*) Lazise. There was, however, no doubt on the subject in the minds of those acquainted with the rules by which Italian theatres are governed:—

'I shall conclude with noticing a custom in Italy which seems to have been called in question lately in England. When a singer has made an engagement, and is not fortunate enough to please the public, the manager is obliged by his contract, and by custom, to pay the full salary agreed on. No singer will enter into a contract by which his pay is to be measured by success, for not only would this be considered unprofessional and *infra dig*, but it would be almost absurd; for nothing is more common than for a *cantante* to be favourably received in one town, and ungraciously in another. This principle is fully recognized, and cases have fallen within my own observation here, July, 1832.

where the manager has been obliged to pay, and give a *congé* to, those who have not been to the taste of the public.'

—*Times*, May 29.

—'AN OLD SUBSCRIBER TO THE OPERA,' complains, in a letter to the *Times* of this day, that *Robert le Diable* is not to be produced on a subscription night. Perhaps the Lord Chamberlain prohibited its performance on an opera night; perhaps the subscribers generally objected to a French opera on an evening which belongs to the Italian opera. If the writer had complained of the delay in bringing out the piece, to superintend which M. Meyerbeer had put himself to the trouble and expense of coming over to this country, and remaining here a month without being able to get one general rehearsal of it;—if he had cast blame on the manager for having suffered MM. Nourrit and Le Vasseur to be here unemployed for so many weeks;—he would have found many to join with him in remonstrating against such management. The comment of the

Times' editor is curious. He says, 'Mr. Mason is at present introducing to the public some admirable music and very efficient performers.' The question, let it be recollected, between that gentleman and the subscribers is the *Italian* opera, and as I must give the writer credit for knowing that *Gli Arabi nelle Gallia* and *La Cenerentola*, cannot possibly come under the description of 'admirable music,' I am puzzled to discover what music he alludes to in using so eulogistic an epithet.

In the same editorial article the writer says, 'the Italian Opera will never be worthy of the general taste and refinement of the intellectual classes in England till the system of subscription is done away with.' This system, all experienced persons will assure him, is the main support of the opera; without it no one would venture to open the doors.

June 4th.—While Mrs. Trollope is abusing the Americans in the gross, because a certain number of industrious persons in the newly-formed back settlements are not so polished in their manners as the visitors at Devonshire and Dorchester Houses, I will endeavour to show what progress is making in music,—an art of leisure and luxury most undeniably,—in one of their capital cities. It is quite impossible that a people should be in a very barbarous condition where the proprietors of newspapers think it worth their while, and can find writers who are able, to enter so largely into the proceedings of a society meeting for the sole purpose of enjoying an amusement which implies cultivation and refinement of a high kind. Let the lady-traveller compare the program of an American concert with the list of music given at most of our fashionable parties, and she will be bound to admit that the former generally consists of what good taste must approve, while the latter seldom exhibits anything but that which is at least ephemeral, if not altogether contemptible. The account I insert is of the *HANDEL and HAYDN SOCIETY* established at Boston, and from a paper printed in that city.

'Boylston Hall was full, at an early hour on Sunday evening, to hear the first of a course of Oratorios, as per advertisement, of this justly celebrated association. A great number, we understand, were disappointed in obtaining entrance, and obliged to wend their way home from the house of song. Haydn's *Creation*, under ordinary circumstances, is sufficient to excite the interest of any moral population. It is one of those productions, which, if the imagery of music has not been entirely refused admittance to our senses, must awaken the sensibilities, rouse the feelings, and enlist the whole soul of the hearer, by its matchless beauties. Haydn truly said "it should live." It hath a name and praise which cannot die. It is immortal. The introduction, the Chorus, is finely illustrative of the sublimity of the author's contemplations. A low, murmuring, and mysterious harmony is here heard, sometimes breaking out in sudden rushes, then resolving into smooth and luminous passages,—all carrying the imagination to that period when He, from disorder, transferred the misshapen mass to order, harmony, and beauty. Much might be adduced why this overture is not listened to with more pleasure. Its subtle composition, having for its object an epitome of the commencement of all things, is a work of too much art, ever to obtain the popular suffrage of a miscellaneous audience. Those, however, who feel the slightest touch of Haydn's "trembling lyre," can enter with lively feelings into all the deep contrivances of this "monarch of the mind." It is because they possess a power more active than reality,—the power of the imagination. This removes all contradictions, arranges all circumstances, and knows how to give to every picture the moral frame which best suits it.

'Much of the enthusiasm which pervades an audience listening to sacred music, is neutralized by the unhappy association

of the place, where mountebanks of every species are allowed to hold their court, and where the profane ribaldry laugh is suffered to ascend, and the diseased appetites of the worldly throng ministered to with such unsparing hands. These things should not be. Boylston Hall should be a sacred, not a secular place. No entertainment of any kind ought to be suffered but what is strictly holy. Its inscriptive motto ought to be placed not only in vivid letters at its porch, but imprinted fervently on the record of the memory of every member of the Handel and Haydn Society. "This is the house of God" should be the talisman of each one entering the sanctuary, and it would guide him on with more fervour in his exercises.

'The Handel and Haydn Society under its present organization is perhaps less faulty than at any previous period. The organist is a gentleman known to be a profound theorist, a man of enlightened and liberal views, and possessing, above all things, a pleasant suavity of manners, which endears him to all acquainted with him. The President, Officers, and Members, are chosen from the multitude, having for their guide, talent only, as their qualification. The orchestra is under excellent distribution, well arranged and compacted, with a Warren as leader, of whose capabilities it would be almost superfluous to speak. He is one who, in sun or shade, is always on the spot—and to use a coarse expression—in him "There's no mistake." Under all these circumstances, we are safe in predicting a favourable augury to the expectations of this society. The public will see how much they owe to their exertions. Sacred Music, within the last ten years, has made rapid strides towards perfection, and the Boston, Handel, and Haydn Society is quoted in all parts of the country as the highest authority.

'It is pleasant also to look at the moral part of the picture which this association presents to our view. The bright side of human nature is here presented in all her richest variety. Here are about a hundred and fifty persons constantly meeting together, toiling with zeal—for what? Not for filthy lure, nor for any personal or worldly gratification, but for the simple and single purpose of perfecting themselves in, and giving a tone to the pure and sublime art of music. There is no doubt of its being an actual expense to them. But the advantages arising in a moral point of view are immense, and cannot be computed. They are often felt, and as often acknowledged. When the voice of song is raised, the bad passions are hushed, and ought but benevolent feelings is felt. Such, and many more, are the beneficial results of the Handel and Haydn Society; They rank among their members some of our most influential citizens. No sign of aristocracy is here permitted to unveil itself. The lawyer, the mechanic, and the divine, are here promiscuously seated together, and he who shows the most talent, be he who he may, is sure to find his elevation in the cordial friendship of his brothers.'

11th.—The Philharmonic Concert put off till the 18th, —six hundred subscribers disappointed; some who are leaving town, and many having other engagements, deprived of the last performance! And wherefore!—because, forsooth, Mr. Monck Mason delayed bringing out Meyerbeer's opera till his engagements with the French performers had nearly expired! Thus six hundred persons, whose subscriptions being all paid in advance are without any remedy, are called upon to atone for the mismanagement of the Opera director!

13th.—THE MESSIAH given at the Hanover-square Rooms by the performers, and under the patronage of the Directors of the Ancient Concert. Not well attended; and it was not likely that it would be, for the annual recurrence of the same oratorio, however excellent in itself, wears at length the most enthusiastic of its admirers. If Handel had composed only this, some defence might be set up for its repetition, but at least a dozen of his grand works are comparatively unknown to the present

generation, any one of which would, past all doubt, draw four times as many auditors as are attracted by *THE MESSIAH*.

13th.—One of the most active of the directors of the Ancient Concert, was asked to allow part of the band to be absent from the Hanover-square Rooms this evening, in order to perform at the King's Theatre. His Grace half consented, but Mr. W. Knyvett the conductor, with becoming spirit, would not permit a single person to quit the orchestra. Perhaps, among other reasons, he thought *THE MESSIAH* as worthy of respect as *Robert le Diable*.

19th.—The prize of twenty guineas, offered for the best catch by the Duke of Cumberland, as member of the Catch-club, was contended for by many; but the two most approved had an equal number of votes—eight and eight. The balloting-box went round again; still with the same result. What was to be done? Sir George Clerk proposed that a second prize, of equal value, should be given out of the funds of the Club, the Duke himself selecting the catch to be rewarded by his own premium. Mr. T. Cooke and Mr. Horncastle, the two who thus went *neck-and-neck* to the winning-post, will each, therefore, enjoy an equal triumph. Query—if twenty guineas be given for a catch, what ought to be offered for a good glee?—or, which is a much stronger case, for the best symphony?

22nd.—Our countryman, Neate, one of the best musicians this country can boast, is on the eve of setting out on a continental tour of considerable extent, which will deprive us of him for a year at least, probably a longer time. I lament to find that the illness of a favourite daughter, for whose case travelling has been recommended, is his motive for absenting himself so long, and sacrificing so large a professional income. It is to be hoped that, considering the almost unbounded kindness with which foreign artists are received here, an Englishman—one so highly talented, and a man so much respected in private life—will meet with a cordial reception in the various cities of Germany and Italy which it is his intention to visit. He goes with the best wishes of a numerous and excellent circle of friends that the main object of his journey may be accomplished, and that on his return he may be able to say, that an English musician of eminence is not less hospitably treated abroad than foreign ones of the same rank are in Great Britain.

19th.—The Russian horn-players have been eminently successful, and singularly unfortunate, in their visit to the British isles. It appears that, besides paying all their ex-

penses, they had cleared four thousand pounds by their speculation, and placed the money in the hands of their conductor, or manager, who quitted his *horned* friends one fine day, without the formality of taking leave, and is now on his passage to the United States, where, fearless of the knout, and, of course, setting all the upbraidings of conscience at defiance, he hopes to enjoy the earnings of his *compagnons de voyage*, and to live independently at the expense of those good-natured English and Irish souls who paid so handsomely to hear performed by twenty *single-note professors*, what might have been, and always may be, infinitely better executed by a musician of moderate abilities, on an organ of no uncommon power.

Iwan Passkewin, and Peter Pushoff, stated, through Mr. Hobler, jun., their case yesterday to the sitting alderman at Guildhall. It appears that, in their distress, they applied to the Russian consul, Mr. Bankhausen, who defrayed the expense of their passage from Dublin to London, amounting to fourteen pounds, but detained their instruments, not only until they should repay their passage-money, but till they should actually consent to set sail for Russia, in a ship which this commercial agent of the illustrious autocrat had provided to export them all from a country where something like a spirit of liberty may be imbibed. The interpreter who accompanied the Russians said, that they had sufficient reason to believe that, should they return home, they would certainly be greeted with handcuffs, imprisonment, then flogging, and, finally, banishment to that cool part of the gentle Nicholas's dominions, called Siberia. The consul evidently wished to make a job of the matter, and showed that he possesses about as much of the milk of human kindness as his imperial master. It seemed, from the statement of the interpreter, that some of the horns thus cruelly detained are of great value, and would be a treasure to the Society of Antiquaries or the British Museum, having been made upwards of three hundred years ago. It did not, however, appear that the alderman had the power to afford them any immediate relief, he not being able to command so many pairs of horns; therefore the sufferers must bring an action of trover, which will be a truly easy undertaking, seeing that they understand not a syllable of any language but Slavonian, and have been plundered of every shilling they had in the world! Poor fellows! they should now announce three or four concerts in London and the environs, on very moderate terms, and those who, like myself, hold such waste of labour as an abomination, and a striking proof of what little value is set on man by despotic governors, may, from motives of humanity, be tempted to witness an exhibition, to which, considered as a branch of art, they could not have been induced to listen.

FOREIGN MUSICAL REPORT.

VIENNA.

The third *Concert Spirituel* took place on the 27th March, and the fourth and last on the 3d April; neither of them presented any feature of novelty or particular importance, and they were both less effective than the first and second. There have also been given various private concerts sufficiently interesting and attractive.

BERLIN.

Königsstadt Theater.—Mlle. Groux, a pupil of Mettessel's, has concluded an engagement with this theatre for four months. Her singing in the character of *Zerlina*, in *Fra Diavolo*, which she performed, too, with much spirit, gave universal satisfaction. In fact, she is endowed with those qualities, both as a singer and actress, which make her a desirable acquisition.

On the 10th of April, a representation was given at this theatre to the memory of Göthe, consisting of pieces of music and recitations. The principal singers were Mlles. Hübel, Grünbaum, and Schmidt, and MM. Holz-miller, Spizeder, &c. The performance commenced with Beethoven's overture to *Egmont*.

Fidèle has been performed with great success. Madlle. von Schützel as *Leonora*—eminent as have been her predecessors in the character—with her youth, voice, and talent, left nothing to be wished for.

A very brilliant and productive concert has been given by a trumpet performer, M. Fr. Belcke, who, in a concerto of his own composition, executed the most astonishing difficulties in a masterly manner. His pure sostenuto tone, his piano passages, and his shake, were delightful.

DRESDEN.

On Palm-Sunday, the usual grand performance of music, by the associates of the chapel, for the benefit of the widows and orphans of deceased members, took place in the saloon of the great opera-house. The proper character of the performance has never been adhered to, a symphony of Beethoven being always given, but on this occasion even an operatic air (from *Montecchi's Renegat*) was introduced! Among the selection were an air from *Selene*, with chorus, and the Hymn of the Pilgrim in Neumann's fine oratorio, *I Pellegrini*. The whole went off with great éclat.

MUNICH.

The performance of M. Chelard's *Der Student* has been very attractive. It is a work of great merit, containing some very fine airs and concerted pieces, and richly deserved the unanimous applause which was bestowed upon it. From the exquisite tragic pathos of an Othello, to the frolicsome humour of the youthful student, is a vast stride; he who attempts it with perfect success possesses no ordinary powers; his genius is comprehensive. Mlle. Vial sustained the part of the *Student* with great effect. This lady's engagement had terminated, and had not been renewed; Mad. Vespermann had not recovered from an indisposition which had incapacitated her from appearing on the stage; and Mad. Schechner-Waagen, late Mlle. Nanette Schechner, was expected shortly to require a tem-

porary cessation of her exertions. In fact, a perfect blank was anticipated in the proceedings of the opera, when Mlle. Heinefetter unexpectedly, and, as if by chance, came to Munich. It was supposed that this would interfere with the fulfilment of her engagement at Carlsruhe, but there is a powerful rhetoric which rarely fails to attain its object. She sang in the *Barbiere*, *Otello*, and as *Susanna* in *Figaro*.

On the 26th March, *Der Gott und die Bayadere* was given for the first time. A young singer, Mlle. Deisen-rider, made her debut in the character of *Ninka*, and was well received.

BRESLAU.

Spohr's *Faust*, and Weber's *Euryanthe*, (the latter new to our boards,) have been given with their usual success. An old opera by Gnecco, *The Tragic Opera*, was less fortunate. The principal singers now here are Mad. Pöhl-Flache and Mlle. Nina Sontag. We have had no concerts given by foreign virtuosos, except that of the excellent piano-forte player, Kessler, which, notwithstanding the receipts were to be appropriated to the relief of the sufferers from cholera, was very thinly attended.

The production of Reissiger's *Felsenmühle von Etalieres* is looked forward to with considerable interest.

MAGDEBURG.

The principal attraction of late at this theatre has been a Mlle. Hannemau, from Berlin, a young lady of a commanding figure, possessing a clear, rich, and well-cultivated soprano voice of great compass. She has appeared as *Reiza* in *Oberon*, *Anna* in *Die Weise Frau*, *Agatha* in *Der Freyschütz*; and great was her success in each of these characters, it was but the prelude to the enthusiasm with which her *Emmeline* in *Die Schweizerfamilie* was received. Among the singers now engaged at the opera may be enumerated Mesds. Dittmarsch, Seeburg, and Held, and MM. Boucher, Marchand, Fritze, Cläpius, and Plock.

GOTHA.

An opera in three acts, composed by A. Lübcke, and called *Der Glockengießer* (The Bell-founder), has lately been produced at our theatre, and was received in the most gratifying manner. The overture is very original and characteristic, and the introductory movement, a chorus of work-men, Heinrich's air in the first act, and a terzet in the second, are highly spoken of; the latter being the chef-d'œuvre of the opera. The representation was faultless, both as regards the singers and the orchestra. M. Toussaint as *Dr. Fuermann*, M. Rochow as *Heinrich*, M. Weinkauff as *Sebastian* the grave-digger, Mad. Padcke as *Lenchen*, and Mad. Illenberger as *Gertrude*, all distinguished themselves in their respective characters.

PRAGUE.

Another new opera of Conradin Kreuzer has been produced here under the title of *Der Lasträger an der Themse*, (The Porter at the Thames.) With the exception of one duet, which was rapturously received, its success was very extraordinary; neither did Meyerbeer's *Margarethe von*

Anyou elicit more than a very moderate share of applause, as it is far inferior to the rest of his operas which have been represented at our theatre. The finest pieces are the introduction, the air of the queen in the second act, and the duet between *Laura* and *Gamautti*. As regards the representation, Mad. Podhorsky sang most exquisitely, and was nobly supported by Mlle. Emmering as *Laura*, and M. Straisky as *Belmonte*; the other characters were but indifferently sustained.

Die Unbekannte has been performed here for the first time for the benefit of Mlle. Louise Gned, who appears to have studied her part with great application; she is, however, scarcely musician enough for so difficult a character. M. Podhorsky as *Waldeburg* was highly successful.

At the *Conservatoire* there have lately been many changes among the teachers; one resigns, having better prospects elsewhere, and two receive their dismissal: then the post of instructor in the higher branches of the art becomes vacant by the death of Mad. Zomb; to this Mad. Podhorsky succeeded and resigned it the very same week; Mad. Balka was subsequently appointed to the situation, but she too has already thrown it up.

KONIGSBERG.

In Easter week *Die Passion* of Sebastian Bach was given here with great effect, two hundred musicians having been collected together for the performance of that magnificent composition.

TRIESTE.

The Carnival here concluded with the representation of *Die Stimme von Portici*, which, being got up with proper care and attention, drew forth as much applause as it has usually been received with in other parts of the Continent.

VENICE.

Teatro Fenice.—On the 19th March, Paccini's opera *Ivanhoe* was produced here; its success was unqualified; so delighted, indeed, were the audience, that the compliment of being called before the curtain, at the conclusion, was paid, not only to the singers (who had most meritoriously exerted themselves) as well as to the composer, but even to the poet.

CREMONA.

The last novelty of the Carnival was an operetta, called *Montenero Castle, or the Mysterious Voice*, composed by the Imperial Russian Kapellmeister Leopold Zamboni; it is semi-serious, in one act, and as to its merits, both as regards the serious and comic portions of the composition, it is stated to rank with the principal productions of the most celebrated masters.

ST. PETERSBURG.

M. Heinrich Gottfried Gädricke, who for a series of years has ably filled the situation of Music Director in Revel, has received the appointment of Kapellmeister to the Imperial German Court Theatre here.

THE DRAMA.

KING'S THEATRE.

THE Lyric Muses of Italy, Germany, and France have had during the present season a contest on this arena, unexampled in the history of the stage; but not an equal one certainly, for she of Ausonia having been assisted by no other allies than Donizetti, Vaecai, and Pacini, while her adversaries were supported by Weber, Beethoven, and Meyerbeer, was soon obliged to capitulate, and is now in so feeble and humiliating a condition, that it is doubtful whether she will be at all able to maintain what little ground she has left, her counsels betraying the most hopeless weakness, her finances in anything but a flourishing state, and public opinion strongly against her.

But, to quit figurative speaking, we have only to record the downfall of the Italian opera, and the triumph of the German and French. *L'Esule di Roma*, *Giulietta e Romeo*, *Gli Arabi*, and *La Straniera* have ruined the one, *Der Freischutz*, *Fidelio*, and *Robert* have been the making of the other two.

True it is that Donzelli and Tamburini, the finest Italian tenor and base in Europe, have lately been added to the strength of the Italian company; but they not only arrived too late to be of any real use, but were put forward in operas either worn out or utterly worthless.

Signor Tamburini appeared on the 26th of May, in *La Cenerentola*, one of the weakest of Rossini's works. His voice is a high base, of great strength and excellent quality. His intonation is perfect, and his taste, though he indulges to excess in all sorts of ornaments well engaged in the feeble music of the present day, is found to be pure, and that of a well-educated singer, when the best productions of the great masters are allotted to him. He is young,

of the middle stature, well formed, and a good actor, so far as he may be judged in the parts hitherto assigned to him.

La Semiramide has been once performed,—Signora GRISI as the Assyrian queen, who acted the character very respectably, and sang some things passably well, but forced her harsh voice so loudly and painfully in others, that she has not repeated the part. Mad. Mariani was the *Arsace*, but made no impression.

La Straniera, an opera-seria by BELLINI, was produced on Saturday, the 23rd ult., in which Mad. Tosi made a second attempt, but a very vain one. Her screams proved so intolerable, that the opera was not repeated on the following night, according to the rule of the Italian stage, and it most likely will not be heard again. Should it be once more performed, we shall enter into its merits.

The French Opera was first introduced on this stage on Monday, June 11th, when *Robert le Diable*, written by MM. SCHIZÉ and DELAVIGNE, and composed by M. MEYERBEER, was performed, for the first time in this country in its original and entire state.

DRAMATIS PERSONÆ.

<i>Robert</i> , Duke of Normandy	M. DE NOUBRIT.
<i>Heriram</i> , his friend	M. LAMARCHE.
<i>Raimond</i> , a Norman Peasant	M. DAMOREAU.
<i>Albert</i>	M. GIVILLI.
<i>Isabella</i> , Princess of Sicily	Mad. CINTI DAMOREAU.
<i>Alice</i> , a Norman Peasant	Mad. DE MARIC.
<i>The King of Sicily</i>	M. BERTHAM.
<i>The Prince of Grenada</i>	M. VINEYRA.
<i>Helen</i> , the Superior of the Nuns	Mlle. HERRIÈRE.
<i>The Chaplain of Robert</i>	
<i>A Herald</i> , &c. &c.	

The story of this has been told over and over again, we

therefore need not repeat it; and we have, in different parts of our publication, been called upon to speak of so many pieces of the vocal music, that our opinion of nearly all the opera is pretty well known to our readers. As a whole, it is a work of undoubted merit: portions of it display much genius; and it is evident, from the setting of the words, from the manner of expressing the different passions and sentiments of the various characters, the correctness of emphasis and accentuation, that the composer is a sensible, reflecting man—not a mere musician. Some of the airs are original and charming: among which are—‘*Jadis régnait en Normandie*,’ ‘*Va dit-elle*,’ an admirable composition—the accompaniment of the most masterly kind; the air and chorus, ‘*L’or est une chimère*,’ though there is considerable resemblance in this to a popular Neapolitan air; and *Isabelle’s* cavatina, ‘*En vain j’espère*,’ which really is everything that can be wished in dramatic music. There is also a very pleasing pastoral, ‘*Quand je quitte Normandie*,’ a very clever duet, ‘*Ah ! l’honnête homme*,’ and several fine choruses. But as we expect shortly to receive a printed copy of the score from Paris, we shall postpone any further remarks till its arrival; first observing, that the instrumental music, particularly that in the scene of incantation, is very unequal to the vocal. **WERNER** had occupied almost every inch of such magic ground; and **M. MEYERBEER**, who disdains imitation, no doubt found himself anticipated in every great musical thought suggested by the *diablerie* of the drama.

This opera, it should be considered, was written for the French stage. Without entering into the question of which is right, it must be admitted that the taste of the two countries, of France and England, or rather the notion of what is and what is not true dramatic music, differs in many respects materially. Meyerbeer composed *Robert* for the meridian of Paris: his melodies then are French, and he has succeeded in pleasing those to whom he addressed his music in a manner that has surpassed the expectations of the most sanguine of his friends; and, with all our national prejudices against the music of our neighbours, which has been strong, and is still kept up by a few, it will be admitted, by impartial judges, that of late

years the French have made vast strides in composition, particularly in that for the stage; they have left the living Italians, Rossini excepted, far behind, and are nearer and nearer approaching the best school of Germany. If, then, Meyerbeer has been fortunate enough to produce an opera that has not only obtained the suffrages of all Paris, but actually made a *furore* in that capital, there is *prima facie* evidence of its superior merit; and the reception it has met with here is a proof that the English give their sanction to the verdict pronounced in favour of the work by a great and very critical nation. That the opera is too long for us, is admitted by all; and that its effect here would have been much greater had it been cautiously abridged, cannot be doubted; but its production was so much retarded, that the composer had not an opportunity of attending a single rehearsal, or he would most likely have profited by the advice of his experienced friends, and reduced it to dimensions calculated for a town to which the language is foreign.

M. Nourrit is an accomplished singer with a high tenor voice, the quality of which, however, is far from agreeable, except when he thoroughly subdues it, or is at least *mezzo-forte*. **M. LEVASSEUR** is excellent throughout: never were vocal organ, figure, and countenance better calculated for the part he has to fill. **Mad. Cinti** is beyond all praise. We have already expressed our opinion of her, which is confirmed by her performance in the part of *Isabelle*. And **Mad. de Meric’s Alice** is entitled to a high degree of praise. The opera is brought out in the most liberal manner; the dresses and decorations are superb, and the scenery is beautiful. That of the interior of the cathedral surpasses whatever we have seen on any stage.

Since writing the foregoing, **Mad. Cinti** has withdrawn from the King’s Theatre, and her place in this opera is filled by **Madlle. Schneider**, who goes through the part very respectably; but the loss sustained by the opera cannot be denied. **Mad. Cinti**, we have reason to fear, has not been well treated; and though she has not yet published the history of her transactions with this theatre, it is her intention, we believe, to make it known before she quits England.

PROGRAM OF BEETHOVEN’S OPERA OF ‘FIDELIO.’

Fidelio, Beethoven’s single dramatic composition, is truly a lion’s whelp; and justly might he have returned the answer of the lioness in the fable to any of his more prolific contemporaries who had ventured to reproach the sterility of his operatic muse. It appears strange that, having succeeded so decidedly in a first essay, he should not have pursued a career at once more profitable and more popular than that to which his greatest efforts were directed, and still more so that, with the *Fidelio* before them, managers should not have vied with each other to secure the services of its author; but Beethoven’s disposition probably made him as averse to, as his personal infirmity rendered him unfit for, the bustle, turmoil, and intrigue of a theatre; or it may also be, and we have no documents by which to decide the question, that the popularity of this opera was neither immediate nor for some time at all widely extended, and that it was not until Beethoven had placed himself first amongst the instrumental composers of his day that the public discovered the beauties of his great vocal work. We have not been able to ascertain the time at which this

opera was written, but from internal evidence we should rank it among his earlier productions, although it is numbered in the printed lists as though it had been of a much subsequent period. It appears to have been first brought out under the title of *Leonora*, and to have been afterwards altered and enlarged by the author, as the *piano-forte* copy, published by Arturia at Vienna, expressly states it to be ‘newly altered and augmented’ for performance at the Imperial Theatre. Two overtures were also written for it at different times; one in c, which is still called the overture to *Leonora*, and numbered Opera 86 of Beethoven’s works, and the magnificent one so long and so well known to every musical man as the overture to *Fidelio*.

We gave the dramatist *personae* and an outline of the plot in our last Number. The whole of the musical division of this number we have dedicated to extracts, and proceed to lay before our readers a more detailed account of both the story and the composition.

The introduction consists of a duet between *Marcellina*.

and Rocco; the one taking advantage of finding his sweetheart alone to press his suit, and urges an early day for a marriage, which he seems to consider as a thing agreed on, while the other evades his solicitations with fun and coquetry, owing to herself at the same time (aside) that the new comer, *Fidelio*, has completely supplanted the unfortunate *Jacquino* in her good graces. This duet is in 4 in 2 time: it is rather long; in fact, it contains a lengthy conversation between the lovers; it is however smooth and flowing, and in its instrumentation bears marks of Beethoven's hand, but possesses otherwise no very remarkable feature, although it leaves the impression on the hearer, that if the writer did not exhibit greater force, it was only because he did not consider this an appropriate opportunity for displaying it.

The voice of Rocco behind the scenes calling on *Jacquino* breaks up the conference, and *Marcellina*, left alone, expresses her feelings and hopes in an elegant arietta, one verse of which is given in our selection. Rocco then enters inquiring whether *Fidelio* (*Leonora*), who had been sent into the town to make purchases, and fetch letters for the governor, is returned or not. He is quickly followed by *Leonora* carrying a basket of provisions on her back, fetters on her arm, and a tin box, containing letters, hung by a ribbon round her neck. *Marcellina* shows great anxiety to relieve *Fidelio's* fatigue, and Rocco is delighted to find that his young emissary has contrived to do his marketing at so low a price, as will secure, at least, 100 per cent. profit; *Marcellina* cannot conceal her joy at hearing the praises of *Fidelio* from her father; *Leonora* is thrown into a state of embarrassment, which is mistaken by *Marcellina* for that of timid attachment; Rocco is of the same opinion, and determined to forward his daughter's wishes, while *Jacquino*, who has lingered about watching all parties, is at his wits' ends with disappointment and rage.

It is in this situation, that the canon, forming the third of our extracts from the opera, is sung. The scoring of this *morceau* is particularly beautiful; the eight introductory bars are given to the tenors and violoncellos; with the first vocal part, the chironets are introduced; when the second voice takes up the subject, replace the clarionets in the octave above; with the third vocal part, the full orchestra comes in, the violins sustaining the general harmony, while the wind instruments arpeggiate in a kind of conversation with each other, from the lowest compass of the bassoon to the highest *al tissimo* of the flute.

When the quartet is finished, Rocco tells *Fidelio* that he has observed the attachment between him and *Marcellina*, and that, though he is ignorant of who or what *Fidelio* is, he has so good an opinion of him as to determine to bestow *Marcellina's* hand upon him, the day after the governor shall have made his monthly visit of inspection to the prison. A song of good advice, inculcating the proverb that though love is a very delightful thing they cannot live upon it, but must invoke the aid of gold, if they wish even love to be long-lived, seems to harmonize but little with the generosity of the jailer's resolution, and the composition has nothing in it worthy of particular remark.

Leonora, as may well be conceived, is rather embarrassed, and, though obliged to appear gratefully delighted, adds that the perfect confidence of her benefactor is still wanting to her complete content—she has never, she says, permitted her to visit the secret dungeons with him, although it is evident he requires some one to share the fatigue he undergoes on those occasions. After much entreaty she prevails, and obtains a promise that she shall accompany him on the succeeding day to visit all the

prisoners except one, who has been in confinement upward of two years, and who, as Rocco observes, must either have committed some enormous crime indeed, or, which as he says amounts to much the same thing, must have provoked some very powerful enemy. The scene closes with a trio in F, between *Marcellina*, *Leonora*, and Rocco, which had been frequently performed at the Philharmonic and other concerts, before the whole opera was brought out here, and has never proved effective, either off or on the stage.

The next scene introduces *Don Pizarro*, the governor of the prison, and is opened with the *March*, (page 144 of our selection), and a procession of guards. Rocco delivers the despatches; and amongst the letters, *Pizarro* finds one warning him that the minister has learned 'that the state prison contain several victims of arbitrary power, and means to set out on the morrow to make a personal and unexpected examination.' The governor is deeply alarmed lest this should lead to a discovery of *Don Florentin*, whom he has detained without authority, and whose decease he had long since reported to his superiors. He immediately resolves that his prisoner shall be really and instantly put to death, instead of awaiting the slow progress of gradual starvation, to which he had originally doomed him; and sending a trumpeter up to the summit of the walls, with orders to give instant notice of the minister's approach, proceeds to tamper with Rocco for the murder of *Florentin*.

In this scene is a fine air in D, with chorus for a base; and a duet in A, for two bases, between *Don Pizarro* and Rocco. The governor begins by giving money to the old jailer, and requiring him, in requital of the benevolence, to put to death his unfortunate prisoner. Rocco shudders at being the actual murderer, but consents to give a grave ready to receive the body, and when it is ready, to give the signal to *Pizarro*, who resolves to be himself the executioner of his own vengeance, and securer of his own safety. This duet is highly characteristic throughout, and the different passions which are agitating the singers illustrated by a succession of bold and appropriate modulations, that would, perhaps, never have occurred to any other composer than Beethoven. *Leonora* is an unseen witness of the conference; and when the governor and Rocco quit the stage, rushes on in great agitation, and after a recitative, expressing her horror and detestation at the murderous plan she has heard, sings a beautifully pathetic address to Hope, (page 136 of our selection), followed by a declaration that she will still unflinchingly pursue her object. She 'follows a resistless impulse, duty—love, the devoted, faithful love of a wife, calls her to exertion, and she will not falter or draw back!' This aria is, perhaps, the most finished, certainly the most elegant and pleasing, composition in the whole opera. The accompaniments, besides the violins, consist of three horns, and one bassoon obligati, whose subdued tones give an effect, particularly to the opening address to Hope, that must be heard to be duly appreciated.

An extended analysis of the finale to this act would require much more space than we can command; and, in fact, without the aid of musical extracts, could not be rendered either interesting or clearly comprehensible. It opens with a chorus of the prisoners, to whom Rocco, in honour of the king's birth-day, has permitted an hour of recreation and fresh air in the prison garden. A duet follows between Rocco and *Leonora*, (a movement of which will be found, page 140 of selection,) in which he informs her of the new duty he has undertaken in the secret dungeons, and announces that she shall be his assistant in the

task. She is at first horror-struck, with the apprehension that it is the murder of the prisoner in which she is to aid, but *Rocco* reassures her by saying they have only to prepare the grave, the governor himself will do the rest. *Pizarro* then enters, enraged at the jailer both for delaying the immediate execution of his sanguinary orders, and for allowing the prisoners their short respite from confinement. A quintet of the principal characters, and a chorus in which the prisoners bewail their sudden banishment from the sunshine they had for a few moments been allowed to bask in, closes the finale.

ACT II.

The second act introduces the spectator to the dungeon of *Don Florestan*, who is seen sitting on a stone and chained to the wall. A short instrumental symphony, *adagio* in *F* minor, introduces an aria of two movements, the first in *A*♭ (included in an extract), and the concluding one in *F* major. The symphony and recitative contain some masterly specimens of enharmonic transitions. At the close of the air *Florestan* sinks exhausted on the ground, covering his face with his hands; *Rocco* and *Leonora* enter, and after some conversation commence digging the grave. A duet which they sing while thus engaged is in the highest degree expressive of their mournful employ. *Leonora* is, in the mean time, in the utmost anxiety to obtain a sight of the prisoner's face, and ascertain whether he is or is not her long-sought husband. At length, he revives from his sleep or swoon, and addressing to *Rocco* a request that he will send quickly a messenger to *Donna Leonora*, convinces the faithful wife that it is really her husband whom she has come either to save or share his fate. She, however, does not betray herself, but only obtains from *Rocco* permission to alleviate the hunger and thirst of the prisoner with a portion of bread, and the remains of some wine which they had brought to hearten them in the melancholy task of grave-digging. A trio in *A* follows, in which *Florestan* expresses his gratitude for the pity and relief shown him, *Rocco* seems moved to at least passive commiseration, and *Leonora* has great difficulty to repress her feelings or avoid discovering herself prematurely. *Rocco*, however, cannot afford to let pity divert him from his duty, and gives the preconceived signal which is to apprise the

governor that the grave is prepared, and everything ready for him to put the last hand to the tragedy. *Pizarro* immediately attends the summons, while *Leonora* retreats into the back-ground, cautiously and gradually approaching her husband, and at the same time keeping her eyes constantly fixed upon *Pizarro*. A quartet full of wonderful conceptions in harmony and deep dramatic expression now commences. *Pizarro*, throwing off the disguise in which he had entered the vaults, announces to *Florestan* his immediate death, and that it is by his hand—the hand of the man he had endeavoured to overthrow—that he is doomed to meet his fate. The dagger is already lifted, when *Leonora* throws herself between them, exclaiming that she is the prisoner's wife, and through her breast alone shall his be reached. The whole music of this scene is of the most high-wrought kind: a succession of enharmonies gives to the solo of *Pizarro*, with which it opens, a depth of musical colouring that is exceeded perhaps only by the entry of the ghost in the second finale of *Don Juan*; the change of key from *A* to *E*♭ upon *Leonora's* exclamation "Slay first his wife!" is electrical; and the breathless wonder of the parties beautifully painted by the two or three following bars, in which the clarinets and bassoons reiterate the two notes *E*♭ and *D*♭ diminuendo, until another enharmonic transition changes the key to *A*, and *Leonora* begins a solo on the chord of *C*♯ *E* *A* *B*. The quartet proceeds; *Pizarro* makes another attempt to stab his victim, when *Leonora* presents a pistol to his breast, and at the same instant the trumpet from the battlements announces the arrival of the minister, the disappointment of *Pizarro*, and the safety of *Florestan*. A duet in *A* between *Florestan* and *Leonora*, which succeeds, is chiefly remarkable for the contrast which its smoothness and repose offer to the agitating music of the preceding scene.

The finale to the second act has been designated as gigantic, and the chef-d'œuvre of the opera. We own to us it appears not equal to that of the first act. The march movement and chorus with which it opens, is on a very simple subject, and appears to owe much of its popularity to the effect of crescendo, brass instruments, and the octave flute: there is much elegance, however, in one of the succeeding movements, *sostenuto assai*, in *F*, $\frac{3}{4}$ time, and the climax of the closing presto is wrought in a manner worthy of the great master from whom it proceeds.

MEMOIR OF ERNEST-FLORENS-FRIEDERICH CHLADNI.

The science of acoustics, or the theory of the origin, propagation and perception of sound, is so largely indebted to what has been done during the present century, that it may almost be numbered among the discoveries which have reflected so much honour on our own immediate times; and it is daily making such rapid advances, that it would by no means be matter of surprise to us if we should shortly have to record facts more important than any yet developed, and leading to results never contemplated by the most active and sanguine of those who have fixed their attention on this curious and important subject.

Among the philosophers who have devoted their thoughts to the investigation of the laws by which sonorous bodies are governed, none has so much claim to notice as the subject of the present memoir: his acuteness, unremitting industry, and the success attending his labours, have, up to this period, placed him at the head of those who have examined and elucidated the doctrine of acoustics; none, therefore, is better entitled to a place in a work dedicated to a science which, whatever may be the opinion of narrow-minded persons, ought to be understood in every one of its branches by all musicians who are ambitious of raising the rank of their profession, and wish to give music, even considered in a pecuniary point of view, those advantages which an extensive knowledge of the sources, properties and modifications of sound, would enable them to bestow on it: not to mention the great mental improvement by which such a study must infallibly be attended.

ERNEST-FLORENS-FRIEDERICH CHLADNI was born at Wittemberg, in Saxony, in the year 1756. His father was a professor of law in that city, and one of the most celebrated jurists of his country and time, remarkable alike for his talents, his assiduity, and his probity. Intending that his son should follow the same profession, he gave him a careful education; first at home, and, as he advanced in years, at the provincial school of Grimma. The study of jurisprudence, however, does not appear to have been congenial to the inclinations of the pupil, and the strict restraints of his early education left so deep an impression on his mind, that in writing a short memoir of himself, when upwards of fifty years old, he says, 'If others look back to the period of their youth as the happiest of their lives, I cannot do the same of mine. The constant restraint under which I was kept, and which was really not necessary, for I was not of a disposition to make a bad use of liberty, had an effect diametrically opposite to that which it was intended to produce. It engendered in me an almost irresistible propensity to choose my own occupations and studies for myself; to travel, to resist and bear up against adverse circumstances.' However, on his return from the school of Grimma to Wittemberg, Chladni, in obedience to the will of his father, went through the necessary course of legal studies both in that University and at Leipzig, and obtained the rank of Doctor in philosophy and law. Every thing seemed to augur that his destiny in life was fixed; Wittemberg his residence, and the law his occupation; when the death of his father left him free to follow his own inclinations. Jurisprudence was immediately abandoned, and the study of natural philo-

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sophy, which, though hitherto a secondary, had always been his favourite pursuit, adopted instead.

Chladni was an amateur of music, the elements of which he had begun to learn when about nineteen years old. His musical studies led him to remark that the theory of sound had been much less investigated than many other branches of physics, and he became ambitious of supplying the deficiency, and advancing by his own labours and discoveries this department of physical research.

At that period the sonorous vibrations of the great majority of elastic bodies were entirely unknown: ordinarily the transverse vibrations of a chord were alone referred to, were considered the basis of all harmony, and the laws which governed these vibrations applied to all other sounding bodies. The results of the numerous learned researches of Bernoulli, Euler, Lagrange, Riccati, into various branches of acoustics, had not yet been included in the general treatises on physics. These considerations, says Chladni, 'determined me to enter upon the cultivation of a vast and hitherto neglected tract; to ascertain and state from the researches of the ablest geometrical and physical writers, as well as from numerous experiments, the laws of vibration, with their various modifications, in every species of sonorous body.'

In the year 1785 while engaged in some numerous, but imperfect, experiments, Chladni observed that the sounds producible from a plate of glass or metal differed according to the spot on which it was struck and held; but he was as yet wholly unable to discover the nature or manner of the vibrations which produced these sounds. About this period the journals contained some particulars relative to a musical instrument made in Italy by the Abbé *Mazzeochi*, and which consisted of bells, the sounds whereof were produced by the friction of violin bows. From this Chladni took the hint of using a similar bow in his experiments. When he applied this to a circular plate of brass, fixed in the centre, sounds were elicited, which on comparison were found to be in proportion as the squares of 1, 2, 3, 4, 5, &c.; but the nature of the movements with which these various sounds corresponded, or the means of producing any one given sound at will, remained still to be discovered. The then recent electrical experiments of *Lichtenberg*, published in the *Memoirs of the Royal Society of Göttingen*, led Chladni to conjecture that if a plate of glass or metal were sprinkled over with a fine powder, the vibrations of the plate, as they varied in direction or strength, would throw the grains of powder into different shapes on the surface of the plate. The result verified his conjecture: his first experiment on this plan was tried on the circular brass plate already mentioned; the sand or powder with which its surface had been sprinkled, was thrown by the vibration of the metal into the shape of a star of ten or twelve rays, reaching from the centre to the circumference of the plate, while the tone produced was extremely acute, and answered to the square of the number of lines which the plate measured in diameter.

These experiments have, during the last season, been publicly repeated and verified in the most satisfactory manner at the Royal Institution, by Mr. Faraday, who

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never undertakes to explain any subject without throwing some new light on it, and rendering it interesting to all his auditors, however deep or superficial their knowledge of the matter to which he draws their attention.

After some reflection on the nature of these movements, he did not find much difficulty in varying and multiplying experiments, the results of which followed each other in rapid succession. All his success, however, was owing to indefatigable constancy of pursuit. 'Many persons,' he says, 'have enquired by what lucky chance I hit upon such and such discoveries. Chance has never favoured me; I have in almost every instance been obliged to depend on obstinate perseverance.'

In 1787 Chladni published at Leipsic his first memoir, containing researches into the vibrations of circular plates, square plates, rings, bells, &c. His various progressive experiments on longitudinal vibrations, and other acoustical subjects, appeared from time to time in the German journals, and the memoirs of different learned societies; and, at length, after making still further experiments and consulting attentively the dissertations and discoveries of other authors, he united as far as possible the results of the whole in his *Treatise on Acoustics* which was first published in the German language at Leipsic, and afterwards translated by the author himself into French, (with various abridgments, alterations and additions,) and printed at Paris in 1809. The French edition is inscribed by permission to the emperor, who, on the occasion of expressing his desire that the author should undertake the translation of the work, presented to him the sum of 6000 francs by way of gratuity, and granted to the Institute a further sum of 3000 francs as a prize, to be given for a treatise on the Mathematical Theory of the Vibrations of Plane Surfaces, (the Physical Theory of which had been explained by Chladni,) which prize was awarded in the year 1816 to Mlle. Sophie Germain, and the short dedication gives a lively picture of the minute attention which, amidst all the multifarious cares of empire, Napoleon found time to bestow on even the minutest details connected with the arts and sciences: 'Napoléon-le-grand a daigné agréer la dédicace de cet ouvrage, après en avoir vu les expériences fondamentales.' Of all the experiments whose results are stated in this work, there is not one, says the author, 'which I have not made myself, or which I could not repeat. I respect Nature too highly to attribute to her operations any thing which could by possibility be the result only of my own imagination.'

In 1810 he visited Italy; and during his stay there, published several papers in the Italian language—a concise Account of his Inventions, in the *Giornale di Fisica e Chimica*; he also published separately, a Chronological List of Stone and Iron Substances fallen from the Clouds,—and an Essay upon the best method of expounding Acoustics in treatises upon Natural Philosophy, for the Papers of the Italian Society of Sciences, &c.

'Dr. Chladni,' says Dr. Young*, 'has discovered that solids of all kinds, when of a proper form, are capable of longitudinal vibrations, exactly resembling in their nature those of the air in an organ-pipe, having also their secondary or harmonic notes relative to them in a similar manner.' And again in the same work (published in 1809) he remarks, 'Professor Chladni's method of examining the sounds of plates has afforded a very interesting addition to our knowledge of the nature of vibrations; his discovery of the longitudinal sounds of solids is of considerable

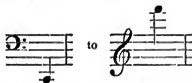
importance, and he is said to be engaged in an extensive work on the subject of acoustics in general.' This is the work mentioned above, which would have proved very useful to Dr. Young, and have been duly appreciated by that very learned philosopher, had he possessed it before his own great work was published.

A new edition of the *Treatise on Acoustics* was published in 1817, and in 1827 appeared at Mentz a further work on the same subject. A laudatory report of his treatise was adopted by the French Institute, and a prize of a gold medal, of 3000 francs value, offered for a treatise on the mathematical theory of the vibrations of elastic bodies supported by experiments.

The invention of and bringing to perfection, under very unfavourable circumstances, two new musical instruments, which he denominated the *Euphon* and the *Clavicylindre**, cost Chladni much more time, labour, and expense, than all the investigations respecting the nature of sound, of which they were practical applications. Those who have undertaken a similar task can alone be aware how many unforeseen difficulties are repeatedly occurring to damp ardour and arrest the progress of labour. It happens but too often that when an idea which appears to be fully borne out by theory is brought to the test of practice and experiment, nature contradicts conjecture, and presents obstacles no less unforeseen than insurmountable: nay, frequently, after a long course of unavailing industry and useless experiment, it is necessary to destroy all that had been achieved, and begin the work anew. But the slightest success consoles under repeated disappointments, and obliterates from the mind all recollection of the trials to which patience has been subjected.

The *Euphon* was invented in 1789, and completed in the following year. It consisted externally of a number of glass cylinders about the thickness of a goose-quill, and all of equal length: the tone was elicited by rubbing the cylinders gently with the end of the finger moistened with water; the pitch of the notes being determined by an interior mechanism which the inventor kept secret. The tone of the *Euphon* was more similar to that of the *Harmonica* than of any other instrument. Chladni took it with him in several tours which he made to different parts of Germany, to St. Petersburg, and to Copenhagen; and it was generally heard with much approbation.

The *Clavicylindre* was made first in the beginning of the year 1800, but afterwards improved and brought to a higher degree of perfection. It was similar in shape to a piano-forte, but somewhat smaller, and was played, like the piano-forte, by keys; its compass embracing four octaves and a half from



Behind, parallel to, and of the same length with, the key-board, was a glass cylinder, turned by a wheel and pedal, and occasionally wetted during performance. The interior mechanism of the instrument by which the notes were produced, was concealed from view, and both the materials and contrivance kept a secret by the inventor.

* In the year 1821 the inventor published, in his 'Observations on Practical Acoustics,' a full account of the theory and construction both of the *Euphon* and *Clavicylindre*, being unwilling to incur the reproach of withholding them for an unnecessary length of time from the world.

* Natural Philosophy, i. 380.

The cylinder itself would probably also have been concealed, but for the necessity above mentioned of occasionally wetting it. The bodies wherefrom the sounds were elicited, whatever they may have been, were brought into contact with the revolving cylinder by the depression of the keys, and the tone was produced by the friction of the cylinder against them. This contrivance enabled the performer to hold out the notes at pleasure, and produce every shade of *crescendo* and *diminuendo*, according as he pressed his fingers harder or more lightly upon the keys. This was indeed the principal beauty of the instrument, which in point of tone was similar, though in many respects superior, to the Harmonica; but, although competent to the execution of rapid passages, shakes, &c., is much more adapted for music of a slow, sustained, and even melancholy cast. M. Chladni submitted his instrument to the Institute, by which a very favourable report was made of it in 1808, signed by Lacépède, Haüy, Grétry, Gossec, and Méhul.

Some account of M. Chladni's other works is contained in the subjoined list. He died in 1828; but we have not been able to find any notice of the event in either the foreign or English periodicals of that or the following year.

LIST OF CHLADNI'S PUBLICATIONS.

- Discovery relative to the Theory of Sound. (Leipzig, 1787.)
On the Longitudinal Vibrations of Strings and Rods. (Erlurt, 1796, 4to.)
Treatise on Acoustics. (Leipzig, 1802, 4to.)

- Traité d'Acoustique. (Paris, 1809, 8vo.)
Supplement to the Treatise on Acoustics. (Leipzig, 1817, 4to.)
Observations on Practical Acoustics. (Leipzig, 1821, 4to.)
Notices of more recent Discoveries relative to the Theory of Sound:—
First Part. (Musikalische Zeitung, 1821. No. 35.)
Second Part. (Ditto 1824. No. 52.)
Continuation of the Observations on Practical Acoustics, containing many Corrections and Additions; as also notices upon a Euphon recently constructed upon an entirely new principle. (Musikalische Zeitung, 1822. Nos. 49, 50 and 51.)
Notices of some (partly real and partly, perhaps, merely supposed) new Discoveries and Improvements of Musical Instruments. (Musikalische Zeitung, 1821, 1822, 1823.)
On the Labours of others in the Construction of the Clavicyclindre. (Musikalische Zeitung, 1824.)
On the Proper Construction of Places intended for the advantageous Propagation of Sound. (Musikalische Zeitung, 1826. No. 35.)
Short conspectus of the Theory of Sound, together with an Appendix, showing the Mode of ascertaining the Ratios of Musical Sound. (Mentz, 1827, 8vo.)
Treatise on Acoustics, new Edition, without alterations. (Leipzig, 1830, 4to.)
The brothers Weber have dedicated their celebrated work 'Wellenlehre auf Experimente gegründet,' (Theory of Undulations founded upon Experiments,) published in 1825, to Chladni, with the following inscription:—
'To our esteemed friend, Chladni, the Founder of a Theory of Acoustics based upon Experiments, the Inventor of a new Class of Musical Instruments, the first Investigator of the Nature of Meteoric Masses that have fallen to the Earth.'

RETROSPECT OF MUSICAL LITERATURE.

No. III.

IN 1672, the Rev. THOMAS SALMON, M.A., of Trinity College, Oxford, Rector of Mepsal, Bedfordshire, published

'AN ESSAY

'TO THE ADVANCEMENT OF MUSIC,

'BY CASTING AWAY THE PERPLEXITY OF DIFFERENT CLIFFS, AND UNITING ALL SORTS OF MUSIC, Lute, Viol, Violin, Organ, Harpsichord, Voice, &c., IN ONE UNIVERSAL CHARACTER.'

This work, now become so exceedingly scarce that we never met with but two copies of it, one of which is in our possession—is in a thin volume of ninety-two pages, in duodecimo. The author was an excellent mathematician, and communicated several papers to the Royal Society, which appear in their TRANSACTIONS.

His motto, *Frustra fit per plura, quod fieri potest pauciora*, explains in a sentence his design; but a short notice in the fashion of the day, 'The Publisher to the Reader,' written, or at least sanctioned, doubtless, by the author of the Essay, but to which the name of JOHN BIRCHENSHA* is subscribed, enters at some length into

Salmon's views, advocating his system, and defending it by anticipation against the objections which, it was foreseen, the prejudices, the ignorance, and the interested motives of many professors would oppose to it. This address, not being long, and clearly expressed, is worthy of insertion without abridgment.—

'COURTEOUS READER,

'There is not any art which at this day is more rude, unpolished, and imperfect, in the writings of most of the ancient and modern authors, than music; for the elementary part thereof is little better than an indigested mass, and a confused chaos of impertinent characters and insignificant signs.

'It is intricate and difficult to be understood; it afflicts the memory, and consumeth much time, before the knowledge thereof can be attained. Because the cliffs are divers; their transposition frequent; the order and places of notes very mutable; and their denominations alterable and unfixed.

'These things being considered by the ingenious author of this book, (who endeavourth only a reformation of the regulative principles of practical music,) he hath here presented thee with an expedient for the redress of these

to compose that are deaf, dumb, and blind. [*Walks about combing his peruke.* (a)]

(a) Combining the peruke, at the time when men of fashion wore large wigs, was, even at public places, the act of well-bred gentlemen. The combs were of large size, of ivory or tortoiseshell, curiously chased and ornamented, and carried in the pocket as constantly as a snuff-box. At court, on the Mall, and in the boxes, gentlemen covered and combed their perukes.—(Hawkins, IV. 447.)

* Birchensha, says Sir John Hawkins, was probably a native of Ireland; at least it is certain that he resided in the family of the Earl of Kildare, in Dublin, till the rebellion in 1641 drove him thence. He was remarkable for being very gentlemanlike in person and manners, and lived in London many years after the restoration, teaching the violin. Shadwell, in his comedy of *The Humourists*, puts the following speech into the mouth of a brisk coxcomb:—'That's an excellent Conant [or courante, a dance-tune]; really I must confess that Graba [a favourite composer of the time] is a pretty hopeful man; but Birchenshaw is a rare fellow, give him his due; for he can teach men

obstacles, which do hinder the practitioners of this art from arriving, in convenient time, at the end of their labours; which is, perfection in the knowledge and performance of music.

'Perspicuity and brevity facilitate; and here is a well-designed epitome of practical music. For by this happy contrivance, the cliffs, which are many, are reduced into an universal character; the various shifting of notes in a system, or staff of lines, are fixed; the necessity of their transpositions taken away; so that he that can sing or play any one part, may sing and play all parts; and he that shall know his distances in any one part, may know them in all parts. . . .

'There can be no true lover of Musick, but will be favourable to the arguments for its institution and advantages: no industrious scholar, but will congratulate his knowledge, enlarged by an universal character. No faithful masters, but will rejoice at, rather than envy the facility and advancement thereof. Nay, further, will certainly applaud the proposal; where that which makes the advantage, makes it also easy, and requires but half the pains to double the accomplishment. Wherefore, I hope that they, who at present are the most glorious in their attained difficulties, and so firm to that practice, which, from want of a better, is at present received, will, when they have experience of this way, consult their own ease and agreement with it.

'Their humble Servant,

'JOHN BIRCHENSIA.'

Thus it will be seen, that so long as 160 years ago, the inconvenience of a variety of clefs was not only felt, not only proclaimed, but a remedy pointed out. That it was a simple and efficacious one, the account given of it by the learned and sensible Malcolin*, in his *Treatise of Musick*, will demonstrate to those who patiently read the explanation which we here reprint from his work. But we cannot help expressing a wish that the didactic style of writing, too commonly prevailing in his day, particularly in musical disquisitions, had been less prolix and more clear. We have made our extract from Malcolin, rather than from the essay, because he has reduced a great number of pages to a few, and spared us the trouble of abridging.

'Tis certainly,' says Malcolin, 'the use of things that makes them valuable, and the more universal the application of any good is, it is the more to their honour who communicate it. For this reason, no doubt, it would very well become the professors of so generous an art as Musick, and I believe, in every respect, would be their interest, to study how the practice of it might be made as easy and universal as possible; and to encourage any thing that might contribute towards this end.

'It will be easily granted that the difficulty of practice is much increased by the difference of clefs in particular systems, whereby the same line or space, *i. e.*, the first or second line, &c., is sometimes called *c*, sometimes *a*. With respect to *instruments*, 'tis plain; for if every line and space keeps not constantly the same name, the note set upon it must be sought in a different place of the *instrument*: and with respect to the voice, which takes its notes according to their intervals betwixt the lines and spaces, if the names of these are not constant, neither are the intervals constantly the same in every place; therefore, for

* Alexander Malcolin, A.M. His work, from which numerous musical articles in Chambers's Cyclopædia were taken, and of which Rousseau availed himself rather freely, without any acknowledgment, will be the subject of No. IV., or at latest, of No. V. of these articles.

every difference, either in the clef or position of it, we have a new study to know our notes, which makes difficult practice, especially if the clef should be changed in the very middle of a piece, as is frequently done in the modern way of writing music.

'Mr. Salmon, reflecting on these inconveniences, and also how useful it would be that all should be reduced to one constant clef, whereby the same writing of any piece of music would equally serve to direct the voice and all instruments,—a thing one should think to be of very great use,—he proposes in his *Essay to the Advancement of Musick*, what he calls an universal character, which I shall explain in a few words.

'In the first place, he would have the lowest line of every particular system constantly called *a*, and the other lines and spaces to be named according to the order of the seven letters; and because these positions of the letters are supposed invariable, therefore he thinks there's no need to mark any of them; but these.

'2ndly. That the relations of several *parts* of a composition may be distinctly known, he marks the *treble* with the letter *t* at the beginning of the *system*; the *mean* with *x*, and the *bass* with *b*. And the *a*'s that are on the lowest line of each of these systems, he supposes to be *octaves* to each other in order. And then for referring these *systems* to their corresponding places in the general *system*, the *treble a*, which determines all the rest, must be supposed in the same place as the *treble clef* of the common method. But this difference is remarkable, that, though the *a* of the *treble* and *bass* systems are both of lines in the general *system*, yet the *mean a*, which is on a line of the particular system, is on a space in the general one, because in the progression of the scale, the same letter, as *a*, is alternately upon a line and a space; therefore the *mean system* is not a continuation of the other two, so as you would proceed in order out of the one into the other by degrees from line to space, because the *a* of the *mean* is here on a line, which is necessarily upon a space in the scale; and therefore, in referring the *mean system* to its proper relative place in the scale, all its lines correspond to spaces of the other, and contrarily; but there is no matter of that if the *parts* be so written separately as their relations be distinctly known, and the practice made more easy; and when we would reduce them all to one general *system*, it is enough, we know, that the lines of the mean part must be changed into spaces, and its spaces into lines.

'3dly. If the notes of any *part* go above or below its *system*, we may set them, as formerly, on short lines [leger lines] drawn on purpose; but if there are many notes together, above or below, Mr. Salmon proposes to reduce them within the *system*, by placing on the lines and spaces of the same name, and prefixing the name of the *octave* to which they belong. To understand this better, consider, he has chosen three distinct *octaves* following one another; and because one *octave* needs but four lines, therefore he would have no more in the particular system; and then each of the three particular systems expressing a distinct *octave* of the scale, which he calls the proper *octaves* of these several *parts*, if the song run into another *octave* above or below, it is plain the notes that are out of the *octave* peculiar to the *system*, as it stands by a general rule marked *T*, or *M*, or *B*, may be set on the same lines and spaces; and if the *octave* they belong to be distinctly marked, the notes may be very easily found by taking them an *octave* higher or lower than the notes of the same name in the proper *octave* of the *system*. For example, if the *treble part* runs into the *middle* or *bass octave*, we

prefix to these notes the letter M or B, and set them on the same lines or spaces; for all the three systems have, in this hypothesis, the notes of the same name in the same correspondent places; if the *mean* run into the *treble* or *bass octaves*, prefix the signs T or M. And, *lastly*, because the *parts* may comprehend more than three *octaves*, therefore the *trebles* may run higher than an octave, and the *bass* lower; in such cases, the higher *octave* for the *treble* may be marked T₂, and the lower, for the *bass*, B₂. But if anybody thinks there may be considerable difficulty in this method, which yet I am of opinion would be far less than the changing of *clefs* in the common way, the notes may be continued upward and downward upon new lines and spaces, occasionally drawn in the ordinary manner, and though there may be many notes far out of the *system* above or below, yet what is the inconvenience of this? Is the reducing the notes within five lines, and saving a little paper, an adequate reward for the trouble and time spent in learning to perform readily from different clefs?

As to the *treble* and *bass*, the alteration by this new method is very small; for, in the common position of the *bass-clef*, the lowest line is already G; and for the *treble* it is but removing the G from the second line, its ordinary position, to the first line; the greatest innovation is in the *parts* that are set with the C *clef*.

And now will anybody deny that it is a great advantage to have an universal character in *music*, whereby the same song or *part* of any composition may, with equal ease and readiness, be performed by the voice or any instrument; and different *parts* with a like ease by the same instrument? It is true that each *part* is marked with its own *octave*, but the design of this is only to mark the relation of the *parts*, that several voices or instruments performing these in a concert, may be directed to take their first notes in the true relations which the composer designed; but, if we speak of any one single *part* to be sung, or performed alone by any instrument, the performer, in this case, will not mind the distinction of the *part*, but take the notes upon his instrument, according to a general rule, which teaches him that a note in such a line or space is to be taken in such a certain place of the instrument. You may see the proposal and the applications the author makes of it at large in his Essay, where he has considered and answered the objections he thought might be raised; and, to give you a short account of them, consider, that besides the ignorance and superstition that haunts little minds, who make a kind of religion of never departing from received customs, whatever reason there may be for changing; or, perhaps, the pride and vanity of the greatest part of professors of this art, joined to a false notion of their interest in making it appear difficult, for the rational part of any set and order of men is always the least; besides these, I say the greatest difficulty seems to be the rendering what is already printed useless, in *part*, to them that shall be taught this new method, unless they are to learn both, which is rather enlarging than lessening their task. But this new method is so easy, and differs so little in the *bass* and *treble parts*, from what obtains already, that I think it would add very little to their task, who, by the common method, must learn to sing and play from all *clefs* and variety of positions; and then *time* would wear it out, when new music were printed, and the former reprinted in the manner proposed.

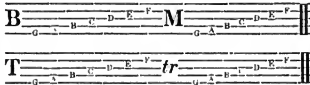
Mr. Salmon has been a prophet in guessing what fate it was like to have; for it has lain fifty years neglected: nor do I revive it with any better hope. I thought of nothing but considering it as a piece of theory, to explain what might

be done, and informing you of what has been proposed. I cannot, however, hinder myself to complain of the hardships of learning to read cleverly from all *clefs* and positions of them. If one would be so universally capable in *music* as to sing or play all *parts*, let him undergo the drudgery of being master of the *clefs*; but why may not the position be fixed and unalterable? and why may not the same *part* be constantly set with the same *clef*, without the perplexity of changing, that those who so confine themselves to one instrument, or the performance of one *part*, may have no more to learn than what is necessary? This would save a great deal of trouble, that is but sorrowfully recompensed by bringing the notes within or near the compass of five lines, which is all that can be alleged, and a very silly purpose considering the consequence.

Dr. Burney, however, has, in his History of Music, given an account of Salmon's proposal in a still more condensed form. 'The author's plan,' says he, 'was simply this: instead of the eight clefs then in use, as



to express the whole scale of sounds on the five lines and spaces in this simple manner:



G in every part of the scale being on the first line; A on the first space; B on the second line, &c.; the letters preceding each septenary implying base, mean, treble, supreme.

The clearness and utility of this system, and its vast superiority over that which is founded on various clefs, has never been disputed by impartial judges,—by those whose capacity enabled them to take a philosophical view of the question; among whom may be mentioned St. Lambert, Montclair, Pascal Boyer, Gretry, Dr. Burney, &c. But no sooner did Salmon's work issue from the press than it was attacked in the most virulent language, by, we lament to add, the celebrated Matthew Lock, who was not exempt from the prejudices which influenced, and still continue to govern, too many of his profession. John Playford also entered the lists against the enlightened author of the Essay, but he, being a music publisher, was doubtless prompted by mercenary motives, fearing that the proposed plan would, if generally adopted, render valueless all his stock of printed music. Wood, in his *Athen. Oxon.* mentions another abusive reply to Salmon, who replied to all in a pamphlet published the same year, entitled, *A Vindication of an Essay*, &c., being a letter to the learned Savilian professor, Dr. Wallis, wherein he completely refutes all the objections to his system, in language which betrays the indignation he felt at the illiberality of the attacks to which he had been subjected, and the puerile objections made to his system. The opposition raised against what was considered an innovation, proved, however, successful, and the serious impediments which the various clefs throw in the way of the musical student continue to retard the progress of the art up to the present

hour. Fifty years hence it will only be believed on evidence of the fact, that Handel, Haydn, Mozart, Beethoven, &c. were constrained by custom to write their scores in such a way that but few professors could at all play from them,—in so unnecessarily difficult and perplexed a manner as to render them unintelligible to four hundred and ninety-nine out of every five hundred amateurs! For the day will arrive when the confusion of clefs, as well as a

number of other absurdities which now present so many insurmountable barriers to the general and successful study of music, will be confessed and remedied. The work is in part begun; it only requires the co-operation of a very few intelligent, active, persevering professors to give the death-blow to a system originating in the ignorance of the dark ages, and perpetuated by either indolence of thought or narrowness of mind.

ON THE CLARIONET.

To the EDITOR of the HARMONICON.

SIR, *Islington, July 6th, 1832.*

I consider the remarks of your correspondent Philo Musicae very just, when he complains of the neglect of the oboe by the musical world, but must certainly differ from him in his comparison of that instrument and the clarionet, more especially when he asserts the superiority of the latter to be chiefly owing to the fine playing of an individual, though I admit the excellence of Mr. Willman. The opinion of the great German composers is unquestionably in favour of the clarionet, if we may judge from the quantity of music written for it by Weber, Spohr, Lindpaintner, &c., in the shape of concertos, and solos, with accompaniment of piano-forte, and the prominent part it assumes in the best modern symphonies and overtures.

It must be borne in mind that, of late years, considerable improvements have taken place in wind instruments, and none has benefited so much as the clarionet, which, for richness of tone and extent of compass, is unrivalled in the orchestra; and it is much to be regretted that our amateurs do not give their attention as well to the clarionet or oboe, as to the flute, which is now the reigning favourite, to the entire exclusion of other wind instruments. How is it to be accounted for, that the flute is predominant in all private musical parties? Without wishing to derogate from its beautiful qualities, allow me to ask amateurs, if they are acquainted with the 25 quintetts of Antonio Reicha, written for clarionet, flute, oboe, horn, and bassoon—compositions hardly excelled by any author? Let me urge them to study the clarionet or oboe, if only for the purpose of performing such works. And I may also mention the quintetts with stringed instruments by Neukomm, Baermann, Müller, &c. These would amply compensate the trouble and time bestowed in mastering difficulties, which have often the effect of disheartening the student at the very commencement of his practice, from the apparent impossibility of surmounting them, but which must yield to common assiduity assisted by a good master.

Even the violin is neglected for the flute, and where we find one quartett party, we constantly hear trios for three concert flutes. Now this music, though very pleasing to many, is unsatisfactory to the ear of a good musician, from there being no legitimate base to relieve the monotony of the treble, or sustain the harmony. Indeed, I have seen orchestral symphonies arranged for three flutes, which is beyond measure absurd, as not a single effect intended by the author can be produced by instruments so limited in compass, and so defective in variety of expression.

But let it not be thought that I am endeavouring to decri the flute,—I only wish to confine it to its proper sphere. Certainly nothing is more delicious, than the tone and expression invariably displayed by Mr. Nicholson in the *andantes* of Haydn or Mozart.

Many persons will, I am aware, affirm, that the clarionet is too loud for performance in a room, and that consequently, there can be no inducement to study an instrument inadmissible in private parties. But this I am prepared to deny; the tone of the clarionet, when in skilful hands, may be softened at pleasure, and be made to render the gentlest and most delicate sounds, as all those who have heard our best performers in private must allow.*

In respect to the excellent bands of the Grenadier Guards, I quite agree with your correspondent, and think the public are under great obligations to the respective masters, for the very superior manner in which the music is executed, and the taste and judgment shown in the selection of works for performance.

I am, Sir, &c.

J. W.

* It is enough to have heard Willman in public to be convinced that he possesses the power to produce at will a *pianissimo* of the most superlative kind, if we may be allowed the pleasam: but those who, like ourselves have listened to his subdued tones in a private or small room, have had still more decisive proofs of the fact. (Editor.)

A GENERAL THEORY OF MUSIC,

Founded on the Rhythm produced by the Pulsations of vibrating bodies, by WILHELM OPELT.

We insert the following extract from a notice in a recent number of a German musical journal, of the above work, now preparing for publication in Germany, believing that the opinions which it makes known relative to an important branch of the science must prove interesting to many of our readers, notwithstanding an occasional obscurity of expression, which, we presume, a reference to the work

itself alone could entirely remove, though we do not deem this objection of sufficient importance to prevent our taking the earliest opportunity of giving such information as is in our power concerning what appears to us a most valuable addition to the philosophy of music. When the work itself comes into our hands, we shall endeavour still further to elucidate the author's theory.

The foreign critic states, that Mr. Opelt's work proves, in the clearest manner, that the laws of rhythm are at the same time the laws of musical sound,—that the vibrations of the air, so long as they remain appreciable, that is to say, so long as they are sufficiently slow, give at the same time rhythmical measure, and that the same rhythmical pulsations in the air, whenever, on account of their quick succession, they are no longer appreciable, produce such sounds and chords as are strictly analogous to the rhythmical proportions, so that everything that is rhythmically pleasing is, in an equal degree, pleasing in a melodic and harmonic point of view, and *vice versa*.

Sounds, as Mr. Opelt justly premises, are nothing else than the effect of vibrations, of pulsations, quickly and uniformly succeeding each other. On considering the effects produced on our sensation by varied appreciable successions of pulsations, and on comparing these effects with the sounds produced by the like pulsations succeeding each other, however, with a greater degree of velocity, and therefore no longer appreciable, the most perfect agreement between both these effects will be perceptible, that is to say, the same successions of pulsations, which, with a degree of quickness still capable of being appreciated, proved to be pleasing, or exciting, or harsh, or disagreeable, as regards *rhythm*, will, when accelerated so as to be no longer appreciable, prove, in the same degree, pleasing, exciting, harsh, or disagreeable, as regards *sound*. The effects, therefore, of pulsations, whether producing rhythm or sound, are subject to one and the same law of nature. According to Mr. Opelt's investigations, it has been ascertained that irregular pulsations, so long as they are capable of being counted, produce a disagreeable impression; but if these irregular pulsations succeed each other so quickly as no longer to admit of being counted, they are productive of nothing further than mere noise. On the other hand, regular (pendular) pulsations, whether capable of being counted or not, produce, either as to rhythm or sound, only monotony. But pulsations following each other in proper rhythmical succession, while capable of being counted, are productive of pleasing measure as relates to time (for instance, the beats of drummers, smiths, coopers, &c.) and agreeable metre. As regards sound, however, they present themselves as consonant combinations. If the rhythmical regularity decreases, a like diminution takes place in the pleasure arising from the sound. On the other hand, that which produces an unintelligible succession of pulsations as to rhythm, is equally unintelligible as to sound.

Mr. Opelt has ingeniously endeavoured to convey a practical illustration of the above facts by means of a circular piece of pasteboard. On this are described several concentric circles, and in these circles holes are pierced with a thick needle, in such manner as to represent, in their particular succession, a certain rhythm in an interrupted series, at regular uniform distances, as, for instance, $\frac{1}{2}$ or $\frac{1}{4}$ or $\frac{3}{4}$ or $\frac{1}{8}$ or $\frac{1}{16}$ or $\frac{1}{32}$ or $\frac{1}{64}$ or $\frac{1}{128}$ or $\frac{1}{256}$ or $\frac{1}{512}$ or $\frac{1}{1024}$ or $\frac{1}{2048}$ or $\frac{1}{4096}$ or $\frac{1}{8192}$ or $\frac{1}{16384}$ or $\frac{1}{32768}$ or $\frac{1}{65536}$ or $\frac{1}{131072}$ or $\frac{1}{262144}$ or $\frac{1}{524288}$ or $\frac{1}{1048576}$ or $\frac{1}{2097152}$ or $\frac{1}{4194304}$ or $\frac{1}{8388608}$ or $\frac{1}{16777216}$ or $\frac{1}{33554432}$ or $\frac{1}{67108864}$ or $\frac{1}{134217728}$ or $\frac{1}{268435456}$ or $\frac{1}{536870912}$ or $\frac{1}{1073741824}$ or $\frac{1}{2147483648}$ or $\frac{1}{4294967296}$ or $\frac{1}{8589934592}$ or 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ACCOUNT OF SOME NEWLY-DISCOVERED ORIGINAL MANUSCRIPTS OF MOZART.

[From the *Leipzig Musical Gazette*.]

How miraculous was the fecundity of Mozart's genius! Every day brings us acquainted with some new masterpiece hitherto unknown; yet still how many may be entirely lost to the musical world! Will any traces ever be discovered of his grand *sinfonia* in *c* major, in which the double bass, after a pause, takes up a new subject in $\frac{3}{4}$ time, in the midst of the finale written in $\frac{3}{8}$? No one can give any account or description of this work, though its details must be of the highest interest. What then must have been our delight when M. Cranz, music-seller at Hamburg, communicated to us the precious treasures of which he is the happy possessor!

The MSS. consist of three volumes in quarto, written on ordinary paper of ten lines in the page, and the pieces all composed for an orchestra. There is no clue to the period at which they were written; but on the cover of each volume, under the name of the author, there has been some writing, now so carefully erased as to defy decyphering. This piece of Vandalism is no doubt the work of some barbarous hand through which the MSS. have passed, with the mistaken view of augmenting the value of them by destroying the evidence of their age. In fact, what interest could Mozart himself have in making such an erasure? Whoever did it, however, deceived himself; the period at which a composition was written cannot in any way affect its merits or beauties. To judge from the catalogue of Mozart's works published by André, these must have been written previous to 1784.

The first volume or *cahier* contains 128 pages written in a large character. It begins with a march in *d* major for two flutes, two horns, and two trumpets, followed, at page 13, by a serenade also in *d*, which opens with an *allegro assai* in common time. On the right hand margin of the page is the word "Vienne," and there has been some other words now erased. This piece, written for two oboes, two horns, and two trumpets, contains also an *andante* in *r*, triple time, for violin *principale*, oboes, and horns; an *allegro* in *r*, triple time, for violin solo; a minuet in *d*, an *andante grazioso* in $\frac{3}{4}$ time, a second minuet in *d*, followed by two trios. A short *adagio* in *d*, common time, leads into the finale, an *allegro assai* in $\frac{3}{8}$. The march with which the volume commences must be considered as a prelude to the serenade, and the first volume, therefore, as containing only one piece. We were totally ignorant of its existence until now, and so was every one to whom we have applied on the subject. The subjects of the march and opening *allegro* of the serenade are as follow:—

MARCH. *Andante*.



The second volume of 452 pages contains a grand concerto and three serenades. The concerto is for two violins *principali*, with flutes, oboes, horns, and trumpets, and consists of an *allegro spiritoso*, an *andante grazioso*, and a minuet. The subject of the *allegro spiritoso* is—



The first serenade begins with an *andante grazioso* in *d*, leading into an *allegro assai*, and is written for two oboes, two horns, and two trumpets. The *andante* in *d* has, in addition, a violin *obbligato*; the minuet and trio are for stringed instruments, with a violin *obbligato* in the latter movement, and in the *allegro* the oboes and horns reappear.

The second serenade is also in *d*, and written for flutes, horns, and trumpets, with a bassoon part added in the trio.

The third serenade, likewise in *d*, occupies 158 pages. It has been printed under the title of a *sinfonia*, as opera 28. It would appear as if at the time Mozart wrote the pieces, contained in the first two volumes before us, the word *sinfonia* was not understood in the sense which was afterwards attached to it, for in the third volume the title of serenade is abandoned, and that of *sinfonia* substituted*. The motives of these three serenades are as follow:—

FIRST SERENADE.

Andante grazioso.



* This remark is not well founded. On examining the construction of the scores, it will appear that the pieces in the first and second volumes are called serenades, because composed principally and almost entirely for wind instruments, while in those contained in the third

SECOND SERENADE. *Allegro assai.*THIRD SERENADE. *Allegro maestoso.*

The third volume extends to 514 pages, and contains nine compositions, which the author entitles *sinfonies*, and not serenades. They are all short; the first containing three movements, an *allegro assai*, an *andante grazioso*, and a *presto assai*, occupying only 40 pages. The following is a thematic catalogue of them:—

First *sinfonia* in c, for two violins, tenor and bass, oboes horns, and trumpets.

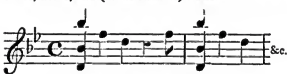


Second *sinfonia* in o, for the same orchestra as the first, with an oboe solo in the *andante*.

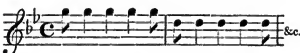


volume, and called *sinfonias*, the full set of stringed instruments, violins, tenors, and basses are added. Besides, the title of *sinfonia* had been applied to instrumental compositions for an orchestra, before Mozart's or even Haydn's time. The constant use of the trumpets in these compositions seems to contradict very strongly the received tradition that Mozart had almost a morbid antipathy to that instrument.

Third *sinfonia* in ab, for two violins, tenor and bass, oboes, horns, and (in the *andante*) flutes.



Fourth *sinfonia* in o minor, for two violins, tenor and bass, horns in eb, horns in o, and (in the *andante*) two bassoons.



Fifth *sinfonia* in eb, for two violins, two tenors and bass; two flutes, two oboes, two bassoons, and two trumpets.



Sixth *sinfonia* in o, for two violins, two tenors and bass; two oboes, two horns, and two trumpets.



The seventh *sinfonia* in c, the eighth in A, and the ninth in o, are all written for the same orchestra, namely, two violins, two tenors, basses, oboes, horns, and trumpets.



8th.



9th.



How much is it to be wished that these productions, for the most part unknown, of our immortal composer, should be printed, and thus circulated throughout the musical world!

ROYAL SOCIETY OF MUSICIANS.

To the Editor of the HARMONICON.

Sir,

July 10, 1832.

I READ, with much regret, a paragraph in the last Number of the *Harmonicon*, page 156, calculated to injure an institution which is an honour, not only to the musical profession, but to England at large. The paragraph ran thus: '13th (of June) the *MESSIAH*, given at the Hanover Square Rooms, by the performers, and under the patronage of the Directors of the Ancient Concerts. *Not well attended*; and it was not likely that it would be, for the annual recurrence of the same oratorio, however excellent in itself, wears at length the most enthusiastic of its admirers. If Handel had composed only this, some defence might be set up for its repetition, but at least a dozen of his grand works are comparatively unknown to the present generation, any one of which would, past all doubt, draw four times as many auditors as are attracted by the *MESSIAH*.' Acquitting, as I do, the writer of the above paragraph of all intention to injure the Royal Society of Musicians, for whose benefit the performance alluded to took place, I cannot let him off so easily on the score of correctness; for, be it known to him, that the produce of this year's performance has been greater than that of any other for several years back; and that the attendance was also greater; for, at the rehearsal on the 11th of June (Monday morning) there were 765 persons present; and on Wednesday evening, the 13th, there were 546 present; so much for the attendance: now for the cause of the performance, *annually*, of the *Messiah* for the benefit of this Society. For a great many years, our late revered Sovereign, King George the Third, his Consort, and several of the Royal Family, honoured the Royal Society of Musicians' Concert with their presence; and his Majesty was pleased to command that the *Messiah* should be annually performed. As a tribute of respect to the memory of their munificent benefactor and friend, the committee made no alteration in the arrangements, except on one occasion, when a miscellaneous concert was given, which totally failed in comparison with the *Messiah*; and the committee were censured by the subscribers for deviating from the long-established custom: for they urged, and with great truth, too, that the sublime oratorio of the *Messiah* was never heard in London so perfectly performed as on these occasions, and that it surely was a composition of that nature that could be heard with pleasure once a year! That there are several of our honorary subscribers, who would prefer a miscellaneous concert, I am very willing to admit; but the Royal Society of Musicians is under the special patronage of the royal and noble Directors of the King's Concerts of Ancient Music, who stipulate with all the performers, at the commencement of each season, that they give their services at the rehearsal and performance of the *Messiah* for the benefit of 'decayed Musicians, their Widows, and Orphans,' which has always been complied with, most cheerfully, by every individual on the establishment.

In conclusion, I beg to add, that the sum of 2222*l.* 4*s.* was expended last year, by the Society, in relieving aged and infirm musicians, widows, and orphans; most of whom, but for the aid of this Institution, must have sought

assistance as common paupers; although many of the former might have delighted the public 'in the noon of their days' by their talent. It was for this laudable and benevolent purpose the Society was founded in 1739; and of which Dr. Burney thus speaks in his account of the commemoration of Handel in 1764.

'No charitable institution can be more out of the reach of abuse, embezzlement, or partiality; regulated with more care, integrity, and economy, or have its income so immediately derived from the talents and activity of its own members, than this. There is no lucrative employment belonging to the Society, except a small salary to the Secretary and Collector, so that the whole produce of benefits and subscriptions is nett, and clear of all deduction or drawback, for the Governors defray all the expenses of their various meetings out of their own pockets.'

I have the honour to be, Sir,

Your obedient Servant,

JOHN PARRY,

Honorary Treasurer

to the Royal Society of Musicians.

P.S. The Committee presented tickets of admission to all the principal singers belonging to the German Opera; M. Chellard and several others were present on the 13th of June, and expressed themselves highly gratified, declaring that they never heard the *Messiah* so well performed before.

As the correctness of our friend, the Dilettante, is impugned in the foregoing, we feel bound to stand forward at once in his defence; and though a considerable portion of his opponent's letter may possibly subject us to the duty on advertisements, being what Sheridan calls the *puff direct*, yet, as *audi alteram partem* is our rule, from which nothing tempts us to swerve, so long as propriety of language is attended to by our correspondents, we hazard the demands of the Stamp-Office, and insert the honorary treasurer's communication.

When the Dilettante stated that the performance of THE *MESSIAH* was not well attended, he, of course, alluded to the number of tickets sold, and not to that portion of the company which consisted of permanent subscribers to the society, who give their money to a charitable institution, not so much for what they are to receive in return, as from the wish to aid a benevolent design, and who take whatever is offered them rather as an acknowledgment of their donation than as an equivalent; for how few in the present frugal day would give a guinea to hear this oratorio—sublime as it is, but hackneyed till its effect is almost worn out—performed in a concert-room! Let Mr. Parry tell us what number of the 546, who attended the performance in question, were subscribers, and how many entered with presented tickets of admission: then we shall come at the number of persons who actually paid for the sole purpose of hearing THE *MESSIAH* on the 13th of last June. With this fact to calculate by, it will be no difficult task for the Dilettante to show that 'four times as many auditors' would have paid to hear *Judas Maccabæus, Israel*

in Egypt, &c., as gave their guinea to be present at the performance of a work which so many know almost by heart.

If the taste of George III. is still to be the governing principle of the society, why give THE MESSIAH with Mozart's accompaniments? That sovereign never would consent to hear them. It is doubtful whether he ever was brought to listen to a single note of Mozart's composition. He abhorred modern music; and in his time Haydn was even more carefully excluded from the Ancient Concerts than Whiggism from his councils. *The Creation* was to him *Ruthless Innovation*; and the king, who swayed the British sceptre for half a century, would as willingly have agreed to Catholic emancipation itself as to the performance in his presence of the mass of the *Requiem*.

But if the prejudices of a former monarch are still to influence us, let us at least make the most of them in our

power. George IV. had no dislike to the fine oratorios of *Saul*, of *Joshua*, of *Jephtha*, *Deborah*, of the two above-mentioned, and many others, by Handel; why then not give these in turn? Curiosity alone would bring 'four times' as many to hear them as now are attracted by a performance repeated *ad nauseam*. Why?—the reason is obvious enough; THE MESSIAH is ready; it gives no trouble; the performers, as well as the public generally, know it by rote, and the subscribers will continue to subscribe, from benevolent motives, give them what you will. *Tuadling* is still the order of the day in certain classes, and among the influencing governors of the Royal Society of Musicians, and those who exercise an influence over them, may peradventure be found some as determined *tuadlers* as any body of men in England, equal in number, can pretend to boast.

CITY AMATEUR CONCERT AND SOCIETA HARMONICA.

We are obliged to commence this article with the expression of our unfeigned regret. For two years we have recorded with feelings of exultation the progress and, as we hoped, the success of two subscription concerts established in the heart of the City; we have now the pain of stating that one of them, 'THE CITY OF LONDON AMATEUR CONCERT,' is, if not abandoned, at least suspended for the present; while the other, curtailed of half its fair proportions, has been reduced from six performances to three. At this we are however more grieved than surprised; from all parts of Europe we read constant complaints of the declining state of music: the unsettled aspect of the times has operated to divert the attention from all that relates to the art, into other and much less pleasant channels. Even where neither war nor pestilence was actually present, the shadows of forthcoming events seem to have spread themselves over the land, and either the realities or the anticipations of politics have abridged the means, or absorbed the desire, of cultivating elegant recreation. Whether any such causes have led to the event we are now regretting cannot be decidedly ascertained, but we know that both the London concerts were highly deserving of public support; we feel convinced that there is an ample number of amateurs to support them; and are obliged therefore to look to some extraneous impulse to account for their sudden and unexpected declension.

Of the three concerts which have been given by the City Amateurs we are bound to report, as in the last season, that the instrumental department was creditable alike to the directors who selected and the band which performed. We are not amongst those who demand to hear the Philharmonic orchestra wherever a symphony is attempted; on the contrary, we are too glad to see amateur performers intermixing and taking their parts in an orchestra with

professors, not cheerfully to make much greater allowances than we have ever felt demanded of us at these concerts. The symphonies of Mozart (the *Jupiter*), Beethoven's in A and in D, and the overtures to the *Alchymist*, *Anacreon*, *Oberon*, *Clemenza di Tito*, *Lodoiska*, and *Fra Diavolo*, were well performed. On the first night a duet of Corelli for violoncello and contrabasso, and on the third, Martini's trio for violin, violoncello, and contrabasso, were real treats to the audience. Of the vocal selection we are forced, as usual, to be less laudatory. It is fair however to say that, on the first and last nights of the season, the great object of the directors seems to have been to afford their subscribers an opportunity of hearing the Italian singers then recently arrived in this country (Madame de Meric, Winter, and Mariani on one occasion, and Donzelli, Lablache, and Signora Tosi on the other); and of course the selection was in a great measure left to them, and consisted either of worthless compositions by Donizetti, or worn-out pieces of the Rossini and Mercadante school. On the intermediate night the principal singers were Madame Stockhausen, Mr. Wilson, and H. Phillips, and the selection of a very different character. Three of the Chevalier Nelli's compositions, *The Sea*, *Miriam*, and *Napoleon's Midnight Review*, and Beethoven's celebrated trio, *Tremate*, were admirably executed, and rendered the vocal department equal in merit to the instrumental.

The SOCIETA HARMONICA, which is by much the oldest establishment of the three, has probably acquired strength by its longevity, as it has not fallen off, either in number of concerts or the character of its performances. Want of room prevents our going into details this month, but we shall return to the subject in our next number.

REVIEW OF NEW MUSIC.

EIGHT GLEES, composed by WILLIAM LINLEY, Esq.
(Hawes, 355, Strand.)

ON the subject of Glees we have had many occasions to offer an opinion,—have more than once claimed them as a species of composition of British growth, though their parentage may certainly be traced to the madrigal, a produce of foreign origin, but once cultivated in this country with so much skill as to rival if not excel the best specimens that the Netherlands and Italy in their proudest days were able to furnish. We have also felt called upon to confess that, in common with other branches of the art in England, glees have at times been too exclusively an object of admiration, and too frequently the victims of capricious fashion. Formerly the concerts of the *haut ton* consisted of scarcely anything else; now they are rejected from such assemblies as little better than psalm-singing. They, however, have found asylums in our most excellent Catch-club, in the Glee-club, and other festive associations where sense and good taste retain any sway; and the time is near at hand when they will be allowed to share, at least, the honours of patrician patronage with Pacini, Mercadante, Vaccini, Donizetti, and others of the same musical calibre, who now monopolize nearly all the favour of the great in rank and wealth, especially of that sex which exercises so much influence over the amusements of society.

The fine glees left us by the great masters*, though not so many in number as is generally supposed, are sufficiently numerous to supply the reasonable lovers of such music with variety in abundance: nevertheless, novelty has its charms, and new glees will be occasionally called for, whenever such compositions are encouraged. But if our living composers wish to partake with those who have preceded them the applause of amateurs, they must pay more attention to air. It is too commonly the habit of modern glee-writers to speak of such compositions as if they were addressed to the eye rather than to the ear,—to look more to their mechanism, to the line and rule part of the work, than to their originality and effect. They are too apt to neglect melody, and to consider that harmony the best which *appears* best on paper. Hence we now have too many who,

* Coldly correct and classically dull,—

escape censure, but reap no praise,—and whose compositions, when published, fall dead from the press, without the slightest chance of resuscitation. Mr. Linley is not to be reckoned among these: originality in design, and devotedness to air characterise his compositions no less than those of his father and brother,—a fact which the present volume will fully corroborate; and if he has some times consulted the convenience of the performer less than a drowsy singer may wish, he has in so doing generally had some infinitely more important object in view.

But before we direct our attention to the present glees, a little time must be devoted to the Preface to them, which appears in the shape of a letter to a friend of the author, one of his brother-members of the Catch-club †.

* We include among these Stafford Smith and Stevens, who, though yet living, have long ceased to compose.

† Philip J. Salomons, Esq., an excellent amateur, and one of the best double-bass players in this or any other country. (Editor.)

Fielding prefixed to each book of his *Tom Jones* a critical disquisition, thereby intending, as he acknowledges, to distinguish himself from the herd of novel-writers. Mr. Linley has, perhaps with a corresponding view, introduced his glees by some remarks on this kind of music, and on the state of the art generally. 'Glee-writing,' he observes, 'has long since ceased to obtain that general encouragement which at one time made it a profitable branch of the art: still in certain societies it continues to be upheld; and the delightful compositions of Arne, Cooke, S. Smith, Webbe, Calcott, &c., &c., shine forth the pure and steady beacon by which many meritorious successors have been, and continue to be, successfully guided.' It should here be stated that the composer had no motive of a pecuniary kind for offering his glees to the world: he presented the publisher with the copyright of them, conditioning only for the form in which they should appear.

Speaking of certain terms of distinction now in use, he says—'There never were three terms in our language so sadly confused (in most instances ridiculously so) as *Amateur*, *Professor*, and *Musician*. An amateur may be a good practical as well as theoretical musician: on the other hand, a professor of music may be totally ignorant of simple counterpoint. Again, an amateur may be a mere *tooter* on the flute, and the professor be termed a musician, whether he be a Mozart or a common-place manufacturer of pantomime tunes. Thus, then, we have professors who are musicians, and professors who are *not*: amateurs who are better composers, and performers too, than professors; and the great comprehensive term *musician* applied to all! Another Purcell would only be a musician; and *musicians* are engaged to play up quadrilles at a race-ball!

'In regard to composers,' continues Mr. Linley, 'whom, according to the common distinction we call amateurs, how are we to mix up such splendid proficient in the science as Mendelssohn and Neukomm, with those *lackadaisical* ballad-mongers who daily palm their ineagre melodies, half English, half Italian, on the public?' The latter part of this is a little severe: some of our amateur composers he very correctly designates; but there are others, as our own critical and musical pages will testify, whose talents are of a high order, and only want the stimulus which, perhaps, the new order of things to which we look forward in our national theatres, will afford. The author, indeed, immediately does justice to two of our best dilettanti,—and we could have helped him to name others—though certainly, with the exception of a Lancashire gentleman, not so much distinguished as those he mentions. But we will give his own words:—'I must not pass over two in particular who have shown themselves, in their peculiar styles, superior composers: these are Lord Burghersh and Sir John Rogers, Bart. The former, while filling his diplomatic situation at Florence, found leisure to cultivate his taste for the Italian school, and to produce several operas; and I have heard portions of his compositions which have struck me as exceedingly elegant and original. The worthy baronet, who is president of the Madrigal Society, though attached to a very different kind of music, and preferring the ancient English school, has no less a claim to be distinguished as a composer: his glees and madrigals are full of taste

and fancy and must ever please the lovers of this species of vocal composition."

To the list of excellent amateur composers we could, we repeat, add several; one only of the number, however, we will mention—a most deservedly distinguished one—the author of the present collection.

Concerning this work the composer enters into the following explanation:—"Should the glees which I have now put upon their trial obtain that favourable verdict from the public which I have been led to hope may be the case, it will be more owing to such originality of style and thought as they may be found to possess, than to an imitation of other composers. I have never intentionally adopted any style, but arranged my ideas agreeably to the suggestions that the poetry has conveyed, closely adhering to that golden rule of endeavouring as much as possible to make the sound an echo to the sense. Those who feel and enjoy (and where are the ears of lead that do not?) Purcell's enchanting airs, will see with what wonderful success he has given a correspondent harmony to the poet's inspiration. Dryden knew full well, when preparing for the stage his *Indian Queen*, who was to give his wild inspirations their appropriate magic sounds."

We have quoted rather largely from Mr. Linley's prefatory letter, for we seldom meet with a composer's remarks; and these are too interesting to be passed without particular notice. We now proceed to an examination of the musical part of the volume; and to save the necessity of repetition, state generally, that a lively fancy, a vigorous judgment, strong feeling, and correct taste, are obvious in every one of these glees. The words are set, both as regards sense and accent, in the most accurate manner, and with respect to the grammatical construction of the harmony, we have not been able to find what the most captious and fastidious critic could call a fault.

The first, *The Bacchanalian*, for four equal voices, is spirited, melodious, and has some sweet phrases mixed with many very animated ones.

The second, an *Elegy* in *zb*, for treble, alto, tenor, and base, begins slowly, with great feeling, and introduces a movement of more activity, in which is just as much in the shape of fugal point as excites attention without offending reason. A sequence of $\frac{4}{4}$ at the words 'To-morrow's beam shall sparkle,' is as effective as classical; and the close in three-four time is soothing, well expressing the calmness of the words.

The third, for four equal voices, 'At that dread hour,' gained the prize given by the Catch-club in 1821. This commences in *v* minor, with much solemnity, and some good modulation here occurs. The rest is in the major key, three-two time, varying in movement, and including a good point of a fugue not pursued too far. The composer has put forth all his strength in this; he has also here exhibited his poetical talents, for the words, breathing strong but orthodox and pure religious feelings, are his; and we have no doubt, that the glee was well entitled to the reward which crowned his labours.

The fourth, 'Ye little troops of Fairies,' for the same voices as the preceding, is as playful, almost amounting to the fantastic, as the words evidently required it should be. The airiness of this, and the originality which shows itself in every page, will make it a favourite, if the singers do it justice.

The fifth, in *A*, 'Hark! from yon ruined abbey walls,' for four equal voices, is the most imaginative, and, according to our notion, the most pleasing of the eight. The melody is so well defined, that the upper part might alone

be sung as a song. How admirably the words 'Ye nimble lightnings' are expressed! and how beautiful the following passage, at 'And you, ye spheres and everlasting choirs!' The musical contrivances in this are of the most masterly kind; but the originality, the taste, the beauty of the whole weigh far more in our opinion than what will by some be termed its science.

The sixth, 'Now the blue fly is gone to bed,' in the same voices, in *zb*, is not less fanciful than the foregoing. The cheerful part is well introduced by a few slow bars, and the fairy-like lullaby with which it concludes is perfectly delicious.

The seventh is a very clever composition; but the passion of fear not being expressible in musical sounds, this is not so satisfactory in effect as its companions. The words are from the ode of Collins. The last movement would have been charming had pity been its theme; and then we should have escaped, perhaps, the rolling notes now written to the word 'thunders.'

The eighth, *Oberon's Festival*, 'On the down of a thistle I fly,' also for four equal voices, is ingenious, sportive, and remarkably pleasing in effect: it abounds in agreeable melody, in appropriate harmony, and is so full of invention, that it may be offered as a good specimen of the poetry of music.

Mr. Linley intimates at the conclusion of his introductory letter, that if the present glees are favorably received he is ready to publish a second set. We can hardly doubt the success of this collection, for good music is daily getting more and more in request, therefore shall confidently look forward, with no ordinary degree of pleasure, to his redeeming his pledge at no very distant period of time. We shall regret the delay, even of a short summer, which keeps from us a continuation of such strains as these—strains in which genius, knowledge, and judgment are so equally blended, that we cannot venture to say which preponderates; but on the first, as the highest and rarest quality, we certainly set the greatest value.

PIANO FORTE.

1. *CAPRICE DRAMATIQUE, Sur la Scene de la Caverne de Robert le Diable de MEYERBEER, par J. P. PIXIS.* Op. 116. (Chappell, New Bond Street.)

2. *BEAUTE'S of Robert le Diable, arrangees par W. HUNTER.* Op. 28. (Chappell.)

THE allegro of No. 1, and the theme, are good in themselves, and well arranged, but in the very first variation the propensity of M. Pixis to jumping, unmelodious, ineffective passages, begins to show itself; and these, together with octaves tending to nothing but noise, and other absurdities, go on to the end of fifteen pages, of which only about three or four have any rational meaning.

No. 2, is the production of a sensible musician, of one who addresses his arrangements as well as his own compositions to real lovers of music, to rational amateurs. He has here taken three subjects from the opera, the first of which is new, full of spirit, and exceedingly popular in character. The second, in quite a different style, contrasts well with the former; and the last renews the gaiety of the first. The whole is showy, and though not very easy, is far from being difficult for the average of performers.

1. *An Introduction and WALTZ RONDO, from the same, arranged by ADOLPHE ADAM.* (Chappell.)
2. *RONDO on the air 'La Trompette guerrière,' from the same. Composed and published as the preceding.*
3. *RONDO on the Tournament Quartet, and the Bacchanalian chorus, ditto, ditto.*

No. 1 is extremely easy and very pretty, but not remarkable for originality.

The same may be said of No. 2.

No. 3 is not less accessible to very young players, but really the subjects are so common that we cannot say anything in its commendation.

1. *LES JONQUILLES, DEUX RONDEAUX MIGNONS, sur des motifs favoris, composés par CHARLES CZERNY.* No. 1. (Wessel and Co., Frith Street.)
2. *Ditto, No. 2.*
3. *MUSICAL SKETCHES, composed by J. M. COOMBS.* No. 1. (A. Novello, Frith Street.)

We rarely encounter M. Czerny but in some fantastic outé form, therefore are as much pleased as surprised to meet with him in the unforbidding shape in which he appears in these *daring rondos*, as he thinks fit to call them. The first is the trio, 'Pappatoci,' from *L'Italiana in Algeri*: the second, the cavatina, 'Ah! se me riede,' from the *Elisa e Claudio* of Mercandante, both arranged in a perfectly familiar, but not trifling, manner, so as to be neither beyond the means nor below the notice of almost any class of performers.

There is nothing to blame in No. 3, and assuredly little to extol. 'Sketches!' from what? If original ones, they hardly will be worth filling up. They, however, are easy and inoffensive.

1. *INTRODUCTION and VARIATIONS on WINTER'S Duet, 'Ere since that blissful moment,' composed by FRANÇOIS HÜTEN.* (Chappell.)
2. *FANTASIA, the subjects from BELLINI'S Opera, La Straniera, composed by H. P. HILL.* Op. 7. (Hill, Regent Street.)

THE Introduction of No. 1, in *ab*, is that of a master, and the subject is expressive and elegant. Of the seven variations, three are ingenious in structure and new in effect; the others are laboured, and demand much exertion on the part of the performer,—more than they have the power to repay.

Mr. Hill has in No. 2 certainly culled the best of the few tolerable things in Bellini's *Straniera*, and made upon the whole an agreeable fantasia, though parts of it are not only awkward for the hand, but ill-suited to the nature of the instrument. These may easily be improved by the player who will take the trouble which slight alterations and omissions require. We should recommend Mr. Hill not to be so lavish of notes: harmony may become bloated from fullness as well as meagre from emptiness: the middle course is safest in most cases.

OVERTURE, with an accompaniment (ad lib.) for the Flute or Violin, and Violoncello, in which are introduced several Creole Airs, as performed at the Harmonic Rooms, Kingston (Jamaica), by F. EOLAN. (Whent-stone, Conduit Street.)

WEST INDIA produce! but not much in the sweet or spirit line. This is exactly the kind of overture that, under the name of *sinfonia*, was written to operas, by Italian composers, forty or fifty years ago,—by the Paisini and Donizetti of those days, i. e. the Ventos, the Cocchis, and the herd of such as singers formerly delighted in, just as much as the *signori* and *signore* of our times delectate in the living representatives of those imbeciles of the last century. The author of this has not put any mark of distinction on the Creole airs which he mentions, or we might have extracted one; it would have been deemed a curiosity by most people; though we suspect that all such airs are of European origin: if not, they must be perfectly abominable. The title, 'Overture,' need not alarm such as desire to possess a musical production of a West-Indian island: nothing can be more simple and easy than this gem of the Atlantic ocean:—we can even imagine that it may be performed in Kingston, Fahrenheit's thermometer being at 100°, without the preparation of stripping to the shirt, or the necessity of imbibing half a gallon of sangaree during the progress of its performance.

1. *HAYDN'S GRAND SYMPHONIES arranged, with accompaniments of Flute, Violin, and Violoncello, by J. N. HUMMEL.* (Chappell.)
2. *BEETHOVEN'S GRAND SYMPHONIES, ditto, ditto.* No. 4.

MR. SCHULTZ, the spirited proprietor of all these arrangements by Hummel, is pursuing his design, and it appears intends to add Haydn's twelve grand symphonies, or those composed for Saloman's concerts, to the collection he is publishing of Mozart's and Beethoven's symphonies. He begins by No. 12, the military symphony, but why this inverted order is adopted we are unable to say. M. Hummel has certainly omitted no notes that he thought the performer capable of playing, and has therefore much augmented the number in the old edition, and, of course, not without increasing the difficulty of performance. His arrangement, however, is admirable, and worth the trouble that it may cost some performers in mastering it.

No. 2 is the *Sinfonia Eroica*, one of Beethoven's finest inspirations. The *Marcia funebre* in this, in *c* minor, though not equal in sublimity to that in *a* minor (published in a minor, in one of our early numbers), is a truly grand and affecting composition. The Scherzo and Trio are among the most original of this very original composer's works; and the finale, particularly the opening of it, not less novel and striking. In the whole of this arrangement the adapter has not been very lenient to the performer: it will require practical ability of no common kind to get through the latter part of the symphony, which surely might have been rendered more easy without any proportionate diminution of effect.

Both symphonies are brought out in the same liberal and correct manner that has distinguished all the former numbers of the work.

FIFTY-FOUR PRÆLUDES, or Improptus, in all the major and minor keys, composed by CIPRIANI POTTER. Op. 22. (Cocks and Co.)

THESE Preludes, the composer tells us, are meant as introductory to his studies, the latter being difficult, the former much easier. He gives thirty-three in the most familiar major keys, twelve in the commonly-used minor keys, and nine in those of more rare occurrence,—the last partaking the nature of capriccios; and as it is probable that young performers will not venture their fingers among so many sharps and flats, he has 'presumed to make' the concluding preludes more difficult than the others.

Mr. Potter has very laudably aimed at originality. These certainly are much unlike what we are accustomed to meet with, and—perhaps because they are new—there is a certain oddness in many of them; but in some we find much cleverness, and often unexpected effects,—a wildness, occasionally, which imparts to them that appearance of spontaneousness which ought always to be the leading feature of such preludial exercises, or introductions. We must at the same time admit that the composer has not sacrificed much to the Graces; he courts the good opinion of those who admire the modern piano-forte school of Germany, and makes no attempt to win the applause of the million. If fame be his object, he may be (we do not say he actually is) right; if he has profit in view, he probably will find that, not having consulted the taste and capability

of the many, he has not secured the support which numbers only can give.

DUETS, PIANO-FORTE.

1. **SEPTETTO CONCERTANTE, composed for the Philharmonic Society, by the Chevalier SIGISMOND NEUKOMM, arranged for two performers, by the Author.** (Cramer, Addison, and Beale.)
2. **SELECT AIRS, from MOZART'S Clemenza di Tito, arranged for two performers, by J. F. BYRROWES.** Book 2. (Chappell.)

Our readers are well acquainted with the merits of M. Neukomm's Septetto, of which, in our reports of the Philharmonic Concerts, we have spoken in terms of high praise, while many of them have heard it at those performances, and witnessed the applause, almost amounting to enthusiasm, with which it was received. As the subject of the principal movement is short, and compressible into two staves, we insert it: the simplicity and melodiousness which characterise it will be at once obvious; and though, in the progress of the composition, it is highly wrought, without the aid, however, of any very *recherchées* modulations, yet the air is never obscured—it is always the principal object of the composer's attention; thus following the example of his great master, Haydn, whose school is apparent in the whole of the Septetto.

Allegro Moderato.

This movement is preceded by an *andante* in the same key, three-four time, which gently ushers in the *allegro* whence our extract is made. The whole is comparatively easy, being arranged with equal attention to effect and to the convenience of the performers, and it is very moderate in length, making a duet that will please all tastes.

The second book of *Tito* comprises the *March*, the choruses, 'Serbati, o Dei, custodi!' the lovely aria, 'Non più di fiori,' the fine tenor air, though seldom sung, 'Del più sublime Soglio,' and the finale, 'Tu è ver;' all arranged in a perfectly familiar, judicious manner.

VOCAL.

SACRED WORKS, by the Chevalier SIGISMUND NEUKOMM. (Cramer, Addison and Beale.)

No. 2. 'By the rivers of Babylon'; the 137th Psalm.

3. 'How long wilt thou forget me, O Lord?' the 13th Psalm.

4. *Miriam, a CANTATA, the Poet by BARRY CORNWALL.*

5. 'When my father and my mother forsake me.'

6. 'Unheard is my shepherd;' the 23d Psalm.

7. 'Praise ye the Lord;' the 146th Psalm.

8. 'As the hart panteth;' the 42d Psalm.

9. *The Prophecy of Babylon, a SACRED CANTATA, the words by the Rev. H. HUTTON, A. M.*

THIS is a series of sacred songs, the first of which, *David's Lament for Absalom*, was published, and by us reviewed, some months ago. They are all written for a soprano voice, except the last, which is for a bass; or indeed a low soprano. And it is generally understood that what is composed for a female voice, of the usual compass, may be sung an octave lower by a tenor.

The vocal scale of these is confined within narrow bounds; the airs call for only moderate powers of voice, whether as regards strength or volubility; but the accompaniments are mostly of a florid kind, and require an experienced, able performer. The words of the whole are expressed with propriety, and the accentuation throughout is remarkably correct when it is considered that the composer is a foreigner.

No. 2 contains enough to make a good sacred song, and some to spare, for it is too lengthy, especially if sung *adagio*, as directed. We cannot help thinking that *largo* is the movement intended; and here we have another proof of the utility of the *metronome*: had the time been marked by that instrument no doubt could have arisen.

No. 3 is much in the same style as the former. At the words 'Lest I sleep the sleep of death' is some bold and masterly modulation from a major to *ab*, and back again. There is a great deal of sweet melody in this, which is calculated to gratify most tastes.

M. Neukomm has evidently bestowed a vast deal of pains on No. 4, but what is most laboured in works of art is not always most successful. The remark applies to the present cantata.

No. 5 is happy in its melody, and the pious hope expressed in the words is uttered in correspondent sounds. The accompaniment also is judicious and elegant.

No. 6 opens in an agreeably pastoral manner, a thought suggested, no doubt, by the words, and very sensibly carried into execution. The accompaniment of the latter part of the air is, according to our English notions, rather too active, too brilliant,—a defect very common in foreign sacred music.

No. 7, though exhibiting some good passages, is too much spread out,—there is a want of *motivo*—the whole is laboured, and far from interesting.

The words of No. 8—one of the loveliest of the Psalms—have generally been set in a manner very unlike that adopted by the Chevalier Neukomm. The beautiful tranquillity of Handel's anthem, 'As pants the hart,' is a model, though known now to only a few: but Marcello's 'Qual anelante,' that exquisitely beautiful duet, is familiar to all lovers of music. How entirely different in character are both of those from the composition now before us! We have here too much colouring in the accompaniment, a redundancy of notes, an excess of sound, and, as in the former, a want of one clear, intelligible subject for the ear to fasten on.

No. 9 is very correctly designated; it is a cantata, and on a grand plan. Much thought has been devoted to it, and not in vain, will say the connoisseurs, for it has effects of a superior kind, and is a most energetic composition. The prophecy is the destruction of Babylon, and all the images of desolation depicted by the poet, are endeavoured to be represented in measured sounds by the musician. In some parts he has well succeeded, and has failed only when attempting more than music is able to accomplish. This is a mixture of symphony, of recitative, and of airs, in various movements. The labour is less for the singer than the accompanist; the latter is actively engaged, both hands and every finger, from the first note to the last. Indeed it appears to us, judging, however, from this arranged part, that the accompaniments are overloaded and overwrought; that they throw the voice too much into the back ground, and give it a subordinate employment. With all the pains that have been lavished on this, we doubt whether it will ever be generally admired: there is nothing in it to win the favour of the many, no conspicuous feature to strike and be remembered, no melody to be carried away in the ear: its science will be confessed by the learned musician, who, notwithstanding, will find it too long to hear often; and it will for ever be 'caviare to the general.'

1. *THE VENETIAN BOATMAN'S EVENING SONG, the Words written, and the Music arranged, from SEBASTIAN BACH, by EDWARD TAYLOR.* (A. Novello, Prith Street.)

2. *TRIO, 'Sicut locutus est,' for a soprano, counter-tenor, and bass; composed by FINOGLIO; arranged from the Manuscript Score by VINCENT NOVELLO.* (A. Novello.)

3. *CANON, 'Agnus Dei,' composed by J. M'MURDIE, Mus. Bac.* (Cramer and Co.)

4. *QUARTET, The Prayer before Battle, translated from a Poem by KÖRNER, composed by C. M. VON WEBER.* (Chappell.)

We do not reckon ourselves among the through-thick-and-thin admirers of Sebastian Bach, however dangerous the ac-

knowledge and whatever the number of assailants, great and small, which our confession may bring about our ears; we therefore were not a little surprised on looking into the first of the works here classed together;—a more lovely piece of vocal harmony we have rarely opened; rich, graceful, showing the hand of the master, yet free from everything in the shape of pedantry, or even labour, and as fresh as if it had only yesterday dropped from the pen of a Spohr or a Mendelssohn. It is, we conclude, a *chorale*, selected from some of the author's vocal works, but not from any one with which we are acquainted; and we hope to be supplied with more of the kind from the same source. The symphony to this will convey a very correct notion of the whole.

Andante Larghetto.



To this sweet music Mr. E. Taylor has written words highly appropriate, a Hymn to the Virgin and Angels, the first stanza as a duet, followed by the prayer in quartet; the second as a trio, succeeded as the former. The lower part of the duet swerves from the general vocal rule, and is rather too much like an inner part than is usual when only two voices are employed. The trio and quartet are not only unobjectionable, they are delightful, and show the clear discernment and correct taste of the adapter.

No. 2 is a musical curiosity, inasmuch as it proceeds from the pen of a composer who, judging from the present specimen, must have been a musician of the first order, yet his name does not appear in any musical history or biographical work, and indeed seems to be utterly unknown to those who are most conversant in such matters. We have examined every printed authority, we believe, and do not find the slightest mention of him; nor did we ever before see a single note of his composition, or meet with the most remote allusion to such a person. But let us hear what Mr. Novello says on the subject:—

'This charming composition is from the *Magnificat*, by Finoglio, whose works are as beautiful as they are rare, but of whom no mention whatever is made by any of the musical authorities which the editor has hitherto consulted. From internal evidence, however, it would seem probable that Finoglio was a contemporary, or perhaps a pupil, of Leo, Durante, or Giacomo Pertì, as his style partakes of the peculiar manner of those delightful writers. In its

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original state, the above movement was merely a duet for a soprano and alto; but as in that form the effect was rather thin and deficient in contrast, the editor ventured to add the third part for a bass or baritone voice, which he flatters himself will be found to add considerably to the richness and variety of effect. The original MS. is in the possession of Robert Benson, Esq., by whom it was purchased at Turin a few years ago.*

This composition, to which Mr. Novello most justly applies so strong a commendatory epithet, is a fugue on the following subject:—



This is really a fine composition, because the labour and learning of the author are not mere apologies for barrenness; the effect, at least to such as can enter into the kind of music, is equal to the Ingenuity and science bestowed on it; it is joyous and pleasing, leaving the hearer with a craving appetite—one of the true tests of excellence.

Both the above works, different as they are in style, we recommend to the notice of our readers, the whole of whom, we would fain persuade ourselves, judge a composition by its merits, and not by its date, birth-place, or the name of its author.

If we must fetter art—if we are doomed still to have canons—may they all be as pleasing as Mr. M-Murdie's! It is, according to the technical phrase, four in two, in a minor; the parts flow naturally, and really sing (with a very slight exception or two) as if written without any of that nonsensical restraint which the *Kawar*, or rule, inflicts on the composer. This is one of the very few things of the kind which we have heard with pleasure twice in the course of the same evening, and shall be glad to listen to again. But we must say a word on the grammatical correction here made in the Latin text. From the earliest ages of Christianity the invocation has been written "Agnus Dei." The vocative, Agne, is undoubtedly right, though the poets sometimes use *us* instead of *e*, after the Attic manner, as *fluvius, filius*, &c.; but we think the alteration somewhat hypercritical, and in the present day hardly worth the risk encountered of having a question raised on the subject.

* We may add that Mr. Benson purchased this among a number of other MSS. by Finoglio, which he found on a stall; and for the whole bundle the vender thought himself liberally paid by a *scudo*, or Italian crown! — *Editor.*

Our own liturgy is not free from grammatical sins; they, however, seem to have become sanctified, and by so comparatively short a time as two hundred and thirty years: surely, then, the liturgy of the Roman church, which has existed pretty much in its present state some fifteen centuries, is entitled to be treated with as much mildness and respect, so far as relates to grammar, as that of our reformed church. If we suffer errors to exist in our own tongue, let us be tolerant of those in a foreign, a dead language.

The Quartet of Weber appeared a couple of years ago in one of the musical annuals, and was then reviewed by us. In its detached state it is well worth the small price marked on it.

MEYERBEER'S ROBERT LE DIABLE. (Chappell.)

1. INTRODUCTORY CHORUS, 'Fill high,' for four voices.
2. BALLAD, 'Quando laseiai la Normandia,' or, 'Quand je quittais la Normandie,' sung by Mad. De Meric.
3. DO. 'When I bade Normandy adieu,' sung by Mrs. Wood, and also Miss Inverarity.
4. SICILIENNE, 'O Fortune! à ton caprice,' chantée par M. Nourrit.
5. DO. 'Fortune! queen of joys o'erflowing,' sung by Mr. Braham.
6. CAVATINA, 'Ah! lovely Isabel,' sung by Do.
7. DO. 'Oh! Bravest!' sung by Mrs. Wood, and also Miss Inverarity.
8. DO. 'Still through the hour,' sung by Miss Shirreff, and also Miss F. Ayton.

No. 1 is a very clever dramatic chorus; it requires, however, not only to be performed in the most accurate manner, but to be heard twice at least before all its merits unfold themselves, even to the most practised hearer. The transitions are admirable, though not all of them M. Meyerbeer's exclusive property; but the manner in which he has used that at page 7, from *r* to *bb*, is his own, and charming the effect it produces.

Nos. 2 and 3 are, we hardly need point out, the same music, set to three different languages. The air is no less original than pleasing, and is already adopted by some of our itinerant musicians. In a few months it will be generally appreciated. If Signor Paganini had chanced to execute it on one string, and that one the worst of the four, it would by this time have been cried up as a prodigy of melody. But the composition has more in it than what the word air usually implies, it is full of expression, and the accompaniment shows the abundant resources and taste of the author. We give the opening notes:—



Nos. 4 and 5 are likewise one air, best known under the Freuelli title, 'L'or est une chimère.' It begins thus:—



This is one of the most favourite pieces in the opera, whether sung by Nourrit or Braham; and Meyerbeer's *Sicilienne* will soon be as popular in Europe as either of those now so well known, to which the French lyric theatre previously gave birth.

No. 6 is cast in a commoner mould than any of the preceding; nevertheless it is simple, tender, and the hand of the master is apparent in a passage or two.

No. 7 is alternately in *r* minor and *r* major. Where the latter key is introduced the air is of the bravura kind, requiring great flexibility and compass of voice, as the subjoined notes will sufficiently testify.



The nature of this *cavatina* (as it is very incorrectly called) being considered—and we confess our distaste to most *arie d'agilità*—it is entitled to praise, though not so original as Meyerbeer's music commonly is. He perhaps has as little partiality for what he composes to please the *donne di teatro* as those feel who are doomed to hear it; and not only to hear, but, out of gallantry, to applaud.

No. 8 is true to the denomination—really a *esatina*, and of the most delicate, lovely kind. Though original, there is nothing that sounds strange in it; and we are much mistaken if any one having a musical ear can listen to this, even for the first time, without entering into and confessing its merits. The key is *o*, the movement *andantino*, and it requires neatness of execution as well as an expressive manner.

The whole of the above are published separately, and it is not probable that the opera will be printed in England. A full score of the whole has appeared, or will soon appear, in Paris, where ample encouragement is afforded to works of reputation, however expensive; while with us only detached pieces from operas, and these for one voice, or two at the utmost, have any chance of a remunerative sale.—How is this to be accounted for?

1. A SONG OF DELOS, written by MRS. HEMANS, composed by JOHN LODGE, Esq. (Chappell.)
2. BALLAD, 'Farewell to Northmaven,' written by SIR WALTER SCOTT; composed by G. HOGARTH, Esq. (Chappell.)
3. SONG, 'Farewell,' the words by LORD BYRON; the music by FERDINAND RIES. (Welsh.)

4. AIR, 'The Eyes of my Love,' the poetry by GEORGE INMAN; the music by HENRY R. BISHOP. (Chappell.)
5. CANZONET, 'Louise,' the words by MRS. L. M. CRAWFORD; composed by CHARLES SMITH. (Chappell.)
6. BALLAD, 'The Sun-set Hour,' written by C. JEFFREYS, Esq.; composed by S. NELSON. (Chappell.)

MR. LODGE is not one of those who address themselves to the lovers of nonsense-music, and he seems to have a most rational abhorrence of nonsense-verse. So far as our recollection goes, all his compositions justify us in both assertions, and in none more than the present, which, both poetry and music, will certainly not have a run in boarding schools; but discriminating persons will set a true value on this *Song of Delos*; and if it produce not much in the way of profit, it will add to the composer's reputation. Were it in the first, instead of the third person, we should call it a *scena*; but being narrative, and in mixed recitative and air, it may be considered as a cantata. The words, which exhibit many poetical beauties, show by their setting that Mr. Lodge well understood them, and in other respects is master of the art which occupies his leisure. There are many beauties in this, but they are hidden from the vulgar eye, and only unveil themselves to such as have a taste for something more than mere sing-song.

No. 2, a lovely ballad, which originally appeared in our work*. We only need refer our readers to it.

No. 3 displays more skill than genius: clever as it is in many respects, it wants the character, the expression, which a warm imagination, a mind susceptible of deep passion, alone can impart. Such words will only be well set by one whose temperament much resembles that which dictated the poetry of Byron, and who can, for the time, excite in himself a belief that he is giving utterance to his own feelings.

No. 4 is a very naturally-flowing, sweet air, the accompaniment easy, and the vocal part within the means of every singer. But why did not Mr. Bishop endeavour to give some sense to the words, before he bestowed his musical talents on them?

No. 5 is a gentle, agreeable melody, and, as the preceding, calculated for the generality of amateurs.

No. 6 is an elegant ballad, very easy, and the accentuation perfect.

TWENTY-FOUR PROGRESSIVE SOLFEGGI, for a Soprano, Tenor, or Baritone Voice, composed, with an accompaniment for the Piano Forte, by FRED. GLADSTONES. 2 books. (Lea, 36, Strand.)

THESE Solfeggi are in good taste, both in melody and style, and the accompaniments are such as an experienced master would write. But the composer has sent his work into the world without one word of explanation or commentary; he has not—in a book meant for instruction, let it be recollected—given the slightest hint to the learner, either of a general nature, or as to the manner in which the solfeggi are to be studied and performed.

DUETS, HARP AND PIANO-FORTE.

- I. OVERTURE to Der Hochtzeit des Gamacho, composed by F. MENDELSSOHN BARTHOLOMY, arranged by Miss M. A. DIBDIN. (Willis and Co.)

* No. 45, for September, 1831.

2. AIRS, from LABARRE's opera *Les deux Familles*, arranged, with Horn or Flute accompaniment (ad libitum) by the Author. Op. 51. (Willis and Co.)

3. THE ROUND and ROMANCE in AUBER's opera *La Fiancée*, arranged with accompaniment for Flute and Violoncello, ad libitum, by N. C. BOGUSA. (Chappell.)

No. 1 is an ably written overture, but not to be compared to the two last of M. Mendelssohn: indeed it was composed when he was younger. It is in *E*, *molto allegro*, and not so easy for either instrument as duets for harp and piano-forte generally are; but Miss Dibdin has arranged it very well, and apparently sacrificed none of the effects that could be preserved in an adaptation.

M. Labarre is the best harp player in Europe, so far as our knowledge extends. Of his compositions we know but little. The opera whence the present airs are taken has never been performed here, therefore we can only say that the extracts from it are light, airy, pleasing, and arranged in a very easy manner for all the instruments concerned.

Equally light and quite as pleasing and easy as the foregoing, are the two pieces from Auber's opera, but there is more of novelty in them, greater distinctness of feature.

HARP.

THE WHISTLE, arranged by P. H. WRIGHT. (Willis.)

A mere bagatelle; and what *The Whistle* is, we cannot infer from our readers.

VIOLIN AND PIANO-FORTE.

1. THREE ORIGINAL GRAND DUETS-CONCERTANTE, composed by FRED. KUHLAU, (of Copenhagen.) Op. 110. In three books. (Wessel and Co.)

2. Effusion di Paganini, SEI DIVERTIMENTI, aggiustati per gli Dilettanti, da L. ZERRINI. (Wessel and Co.)

The first duet of M. Kuhlau consists of a brilliant allegro in *a*, a very impressive adagio in *e*, and a lively finale. The second is in *e* minor, with a lovely, slow movement in *e* major, and a rondo full of novelty. The third is in *d*, with an andante in *a*, and a very animated rondo, abounding in new and charming passages. The great master is conspicuous in all these; they display a considerable share of originality, much energy, and a most correct taste. They are well written for the instruments, with both of which the composer was well acquainted, and though he has named the violin first, indicating that it is the principal part, yet to us the piano-forte seems to take the lead, and surely is the more difficult of the two. We should be very glad to insert specimens of this work, but those we should select are too long for our purpose, and we will not do M. Kuhlau the injustice to exhibit him in an imperfect form.

The *Effusioni* are in two books. The only thing remarkable in the first is the time, $\frac{3}{4}$, eight crotchets in a bar, though the movement is andante *colando*. What, by-the-bye, the latter word, the adjunct, signifies, we cannot inform our readers, who very likely may ask us for an explanation. But why this revival, in modern and instrumental music, of the ancient ecclesiastical time? It smells strongly of either great weakness, or (which we rather suspect) of quekery. The second book contains the *Witches' Dance*, arranged in an easy manner. Indeed,

the convenience of the performers has been the chief study in this publication.

VIOLONCELLO AND PIANO-FORTE.

1. *Souvenir d'Autriche, DIVERTIMENTO sur divers Airs Nationaux Autrichiens, composé pour les Amateurs, par B. ROMBERG. Op. 46.* (Wessel and Co.)
2. *MARTIAL AIR, by MUNTZ-BERGER, arranged by F. W. CROUCH.* (Chappell.)
3. *Love's Ritiornella, arranged and published by the same.*

No. 1 introduces Bernhard Romberg in a familiar style, not that the violoncello part is fit for mere tyros, but it does not require so much of that practical skill which most of this composer's works demand. The accompaniment is perfectly easy. The airs, of which we can make out but two, are well known in this country, and exceedingly well adapted.

The air of No. 2 has all the simplicity belonging to German national melody, and is pleasing, if only on account of its distinctly marked rhythm. The variations are not difficult,—though one with double stops, and another in arpeggios, are not suited to every amateur.

No. 3 is adapted to the same class of performers as the preceding. The air is now too well known to call for any remark, and Mr. Crouch has added six agreeable variations to it, well calculated for both instruments, with each of which he is acquainted; we need not say how well with that which he professes in chief.

FLUTE AND PIANO-FORTE.

1. *VARIATIONS ON MALBROOK, with accompaniments for Piano-Forte, composed by BUCHER. Op. 37.* (Gerock, Cornhill.)
2. *COLLECTION OF WALTZES, with ad libitum accompaniment, by C. NICHOLSON.* (Dean, 148, New Bond-street.)
3. *GRAND FANTASIA, with accompaniment, in which is introduced The Swiss Boy, composed by J. M. RIBAS.* (Gerock and Co.)

THE variations of M. Bucher are said to be 'celebrated'; but all music, with a few exceptions, is celebrated nowadays, and that which does not contain this word on the title-page is generally the best. Here is an introduction, also an air well known to us, though we forget its title, and then comes Malbrook, with six variations, most of them

exceedingly difficult, and not one showing the least novelty. Every flute-player of eminence has written variations on the same plan, the only object of which is to display the execution of the performer, while the degradation of the instrument and the ruin of the melody are sure consequences of such false taste.

No. 2 is a pretty, easy waltz, but altogether occupying nine pages,—seven for the flute and accompaniment, and two for the flute part alone. The price, however, is moderate.

The fantasia of Mr. Ribas is a creditable composition, not entirely founding its claim to notice on the difficulty of its passages, but depending in part on melody given to the flute, and some good harmony in the accompaniment. He is however not exempt from the vice of all modern flutists—the desire to astonish rather than to please.

FLUTE.

1. *MOZART'S OVERTURE to La Clemenza di Tito arranged for THREE FLUTES, by HENRY LEA.* (Lea.)
2. *THE FLAUTIST'S RECREATIONS, a collection of AIRS arranged for one or two FLUTES, by WILLIAM FORDE.* (Cocks and Co.)

THE overture to Tito for three flutes! To be followed, let us hope, by the Battle of Waterloo, arranged for three pop-guns.

No. 2 contains ten very popular airs, all in the key of \flat , arranged in the easiest manner possible, for two flutes.

GUITAR.

1. *EIGHT WALTZES, composed by J. A. NUSKE.* (Cramer and Co.)
2. *CAVATINAS, &c. from Rossini's Operas, arranged by A. DIABELLI. No. 7 to 12.* (Lea.)

M. NUSKE is a very good musician, and whatever proceeds from his pen is at least free from those faults in harmony which too frequently disfigure guitar music. These waltzes are not very much distinguished by any new traits, but are pleasing, and may improve the taste of the performer: they certainly cannot injure it.

No. 2 is the continuation of a publication noticed before. We have here airs from *Tancredi*, *Otello*, and *Il Barbiere di Siviglia*, adapted in the same easy manner as before.

COMMEMORATION OF SIR THOMAS GRESHAM.

THE name of Sir Thomas Gresham is inseparably connected with the history of science and the liberal arts in England, by his munificent dedication of a part of his fortune to the establishment of a perpetual series of public and gratuitous lectures on those subjects in the metropolis. Changes of times and of manners have for some years past rendered these lectures little attended, and converted the lectureships into something very like sinecures: recently, however, a very praiseworthy attempt has been made to give new attractions, and infuse new strength, at least into that which has music for its object. The donation of a Gresham prize medal for an original composition

in sacred music, the conditions of which were originally published in our number for October 1831, has been followed by a service, in commemoration of the founder, which took place at St. Helen's Church, Bishopsgate, on the 12th instant; and at which the composition to which the prize had been adjudged formed part of the musical performance. The church of St. Helen was selected as having been Sir Thomas's parish church during life, and the place of his sepulchre; and the expenses defrayed by subscription. The cathedral service was performed by Messrs. Vaughan, Hawes, Hawkins, Atkins and Goulden, together with some of the young gentlemen of St. Paul's choir, while Messrs.

Attwood, Novello and Horsley, presided alternately at the organ. Mr. Attwood's Coronation Anthem, 'Oh Lord grant the King a long life,'—a new *Te Deum* and *Jubilate*, written for the occasion, by Mr. Charles Hart, (the latter being the composition to which the Gresham prize medal had been adjudged.)—Boyce's beautiful anthem, 'If we believe,' and chaunts by Beethoven and Hawes, preceded the sermon, which was delivered by the Rev. W. Multon Blencowe, of Oriel College. After the sermon, Mr. Horsley's quartet, 'I heard a voice from Heaven,' was performed, accompanied by himself, and Handel's chorus 'His body is buried in peace, but his name liveth evermore,' concluded that portion of the commemoration which took place in the church.

The company, which was limited in number to about two hundred, then proceeded to the neighbouring building, 'Crosby Hall,' well known by name to every reader—and whose Englishman is not—of Shakespeare, and which, it is to be hoped, the public-spirited efforts of a society now forming with every prospect of success, will rescue from the vile uses to which it has been for years past been appropriated, and dedicate in renewed splendour to such meetings

as the present*. In the Hall, after admiring the still beautiful remains of its carved oak roof, the company were again regaled with music. The quartet from Spohr's *Last Judgment*, 'Blessed are the departed,' was excellently sung by Miss Clara Novello, and Messrs. Hawkins, Vaughan, and J. A. Novello, and, in compliment to Mr. Stevens, the Gresham Lecturer, his chaste and beautiful glee, 'Ye spotted snakes.'

Such was the first commemoration of Sir Thomas Gresham. To use the words of a morning paper, it 'was a high treat to all lovers of good music, and to those who take any interest in the institutions of our forefathers; for which the directors of 1832 are entitled to the thanks of their friends for a treat afforded to them.' It is not, however, meant to stop here; on the contrary, it is intended, and we sincerely hope nothing will occur to disappoint that intention, that the commemoration shall be annual. That for 1833 is already announced as to take place in the month of May, and to include a selection from Mozart's *Requiem*, under the superintendence of Mr. V. Novello.

* See Advertisement on the cover of this number.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 138.]

June 27th.—This was an evening of complete triumph for dilettant; the Grand Mass by Lord Burghersh, performed at the Hanover Square Rooms by certainly the largest band ever assembled there, shows what may be achieved in art when a man of genius employs his leisure hours in its cultivation. This noble composer has passed a life of great activity; his History of the Campaigns in which he served under the Duke of Wellington in the Peninsula, prove that he could direct his attention to military matters with as much ardour and devotion as he has since displayed in his musical pursuits: and hundreds of our countrymen can bear testimony to the zeal and ability which he manifested during the many years he was employed as British Minister at Florence.

There are very few people among the higher, the educated, classes who do not find spare time for some favourite occupation unconnected with business. How many hours in every day are, by numberless persons of a certain rank and fortune, dedicated to unintellectual savage sports, to hunting, shooting, fishing—to horse-racing and the company of jockies and blacklegs—to the gaming-table and the society of fools or quaves! It may safely be asserted, that half the time thus disgracefully spent would enable almost any one of such men to become a proficient in the art of design, or in that of music, without at all interfering on the hours required for exercise or given to society. And can it for a moment be a question among persons of sense, whether it is best to occupy that leisure which is the happy lot of many, in debasing employments, or in such as humanize and refine? Some few years hence these matters will be better understood, and gentlemen will then be as much ashamed of running a whole morning after a fox or a hare, as they would be now in renewing those predatory incursions on their neighbours, which were among the chief occupations of the aristocracy a few centuries ago, and which, doubtless, were as pertinaciously defended then as field sports, &c. are now.

But to return to the Mass. It is to be regretted that a composition of this high order was brought forward so late in the season that it could not be again performed. The lovers of music generally would have been glad of a second opportunity of hearing so masterly and beautiful a work before they dispersed for the summer; but, as that was not practicable, I should hope that it will be introduced at some of the country meetings, where novelty is much in request, and at which the great number of performers collected together would be able to do justice to the fine choral effects it abounds in, which require not only great strength in voices and instruments, but also a much larger space, particularly as regards height, than the Hanover Square Rooms afford*.

30th.—The extraordinary length of Meyerbeer's opera, *Robert le Diable*, was much against its success in London: had it been brought out under the composer's direction, —for which purpose he came to England, and uselessly remained here nearly six weeks—he, doubtless, would have shortened it by at least three-quarters of an hour; but produced, as it was, under the direction of a French flute-player, who, even if he understood the drama and music, was unacquainted with the taste of this country, its chance of success was evidently small from the very beginning. The substitution, too, of Madlle. Schneider for Madame Cinti would alone have endangered the success of the work; for, though a clever girl, she is not yet qualified to fill the place of *prima donna*. How poor Mr. Mason has misemployed and wasted his means this season!

* Let us express a wish that this Mass may be printed, and in full score. We are aware that the outlay would be great; but if the noble composer were to present the copyright to some musical institution—the Royal Academy of Music, for instance,—they might publish it by subscription (which he could not do), and thus not only defray the expenses, but add something to the funds of the establishment.—(Ed.)

30th. *The Athenæum* of this day tells us that Meyerbeer, when he was lately in London, said, 'the *furor* with which contemptible operas are received in Italy, literally drove me out of the country in disgust.' Nevertheless, and in spite of what other good judges have said to the same effect, Mr. Masini, and still more remarkably, M. Laporte before him, have suffered singers to transfer to our Italian stage such trash as *Gl' Arabi*, *La Straniera*, &c. without even remonstrating against the stupidity of such attempts!

July 1st.—During the performance of *La Straniera*, the stage-manager, says the *Examiner*, 'was at his usual tricks.' Tamburini, having to be wounded and fall into a lake, was obliged, in the character of a man run through the body, to climb over a wall before he could tumble into the water.

4th.—It is stated, and on what is supposed to be good authority, that in Paris there are three hundred and fifteen professional musical composers, and one thousand five hundred and twenty-five teachers of music, vocal and instrumental. Most of them have but little to do, and many are come and coming to this country in the hope of finding employment, though their chance of success cannot be very great, for the same economy is prevailing here that is so loudly complained of in the French capital. Perhaps, however, being foreigners, they may meet with more encouragement among us than our own native professors enjoy, however superior the latter may be; for though some of these strangers possess much talent, the majority of those who have *deceived* over are persons of but mediocre abilities. The money made by Paganini—every shilling of which is so much lost to our own performers—has haunted every foreign musician's sleep with dreams of the surplus wealth of the English; they think that if the Italian can raise 30,000*l.* by one string, they can surely command as much by means of four!

5th.—In the conversations of Lady Blesinton and Lord Byron, published by the former in the *New Monthly Magazine* for July, Lady B. tells us, that Lord Byron, 'though possessing no knowledge of music, was always much affected by it, whatever shape it appeared in.' In one of his conversations with Lady Blesintun he said that *Lalla Rookh*, though beautiful, had disappointed him; adding, that Moore would go down to posterity by his melodies, which were all perfect. 'He said that he had never been so much affected as on hearing Moore sing some of them, particularly "When first I met thee," which he said made him shed tears.' 'Music he (Lord Byron) liked,' says Lady Blesinton, 'though he was no judge of it: he often dwelt on the power of association it possessed, and declared, that the notes of a well-known air could transport him to distant scenes and events, presenting objects before him with a vividness that quite banished the present.'

10th.—There is now living in this metropolis the once celebrated CECILIA DAVIES, formerly known in Italy by the name of *L' Ingleina*, who was a most distinguished prima donna, even in the land of song—as then called, *par excellence*—sixty-one years ago! At nearly ninety years of age she retains all her faculties, is very communicative, and recollects the former events of her life perfectly, which she relates with great distinctness and vivacity. Her circumstances are in anything but a flourishing state, inso-

much that the Royal Society of Musicians recently sent her a donation of ten pounds (I hope it will be repeated half-yearly), and out of the Drury Lane Theatrical Fund five pounds have been presented to her.

Through the recommendation of the present amiable Lord Mount Edgumbe, George IV. made her a handsome present, and thus enabled her to discharge a number of small debts which she had unavoidably contracted.

Miss Cecilia Davies first appeared, in 1771, as *prima donna* in the last opera that Metastasio wrote, and that her master, Hasse, composed, namely, *Ruggiero*. She was an especial favourite with the Empress-Queen MARIA TERESA, and had the honour to teach the Archduchesses (afterwards Queens of France, Spain, and Naples) to sing and act in the little dramas performed at court on the Empress's birthday. What mutability of fortune!—the instructress and favourite of an empress and three queens—the admired of all Europe—in want, not of the comforts only, but of the necessities of life!

Her sister, who was her senior by ten years, had been her only teacher before she became the pupil of Hasse, and so well had she performed her duty, that he complimented her highly on her success. The elder Miss Davies performed in a very superior manner on the *Harmonica*, an instrument invented by Dr. Franklin, and presented to her some sixty years ago; it is still in good order, in the possession of a lady who was a favourite pupil of Miss Davies! The *Harmonica* consists of glasses, resembling sugar basins, fixed one within the other, the larger, or base ones, on the left side, and gradually diminishing in size through a compass of nearly four octaves, including also semitones. The whole are placed in a frame like a lathe, and put in motion by a pedal, and as the glasses revolve, they are touched by the fingers, the effect being truly beautiful.—The performance of the two sisters, Cecilia joining to her sister's accompaniment on the *Harmonica*, was the admiration of the splendid court of Vienna upwards of sixty years ago.

Some fourteen years ago, on the death of her sister, Miss Davies had a serious illness, which reduced her to great distress; a few friends recommended her to publish a selection of the works of Hasse, Jnnelli, Galuppi, &c. &c., which she had in M.S. by her; this was done, but for want of publicity, the book, consisting of six charming compositions, has not had that extensive sale which it deserves. An amateur, who knew Miss Davies in her zenith, informs us that her style of singing was excellent; her execution rapid, neat, and florid, and her *cantabile* exquisite; her shake was close and brilliant, and her enunciation must distinct.

14th.—MUSICAL CRITICISM.—Mrs. Wood, some weeks ago, performed *Cinderella*, in Dublin. The critic in the *Freeman's Journal* gives vent to his enthusiasm in the following language, which the *Courier* denominates, 'the poetry of criticism.' I should have called it the perfection of nonsense—

'O! it was a sumptuous treat,—the very flow of soul!—all "diamond-like," limpid and sparkling! The tones, rich and rare, flowed from her lips, in a mellow and copious stream of liquid amber. . . . But the grand finale, what shall we say of that? Its soul-thrilling effects we felt; but what pen can tell, or pencil paint it? . . . It was a kind of ideal landscape, with mountain and mead, and lake and rill, and rocks and cascade, judiciously interspersed in delightful variety—a charming wood softening the tints of the vernal sun, and a nightingale in airy bower,

pouring out her entrancing strains, as if mocking the seraphic choir, till the very air became impregnated with melody.¹

17th.—Madame Salmon Hantute, a daughter of the once celebrated Mrs. Salmon, gave a concert this day at the little room in Regent Street, to which the high-sounding name of the *Argyll Rooms* is applied. She was assisted by Mesdames Schröder Devrient, Donzelli, Haitzinger, &c.; and M. Leidersdorf, very recently arrived from Vienna, and known here for his familiar arrangements of operas, &c., performed on the piano-forte a fantasia made up of subjects from *Guillaume Tell* and *La Straniera*. The composition showed his ability as a master, and his manner of playing is bold, or rather what is sometimes termed dashing, but not remarkable for that feeling, without which *ogni fatica è vana*; and still less distinguished by anything to which the word refinement can be applied.

20th.—According to the opinion of Italians, says M. de Stendhal, (*i. e.* M. Beyle,) in his *Promenade dans Rome*, there is more melody in Paisiello than in all other composers put together; and it is rather a singular fact, that

his airs are generally within the compass of an octave. His accompaniments almost amount to nothing, he therefore never forces the voices of his singers. Rubini, (continues the writer, in 1828,) who is not probably more than thirty years of age, is already worn out, for he has sung Rossini's music; while Crivelli, a sublime tenor, sings yet divinely at sixty-four: he has always had to execute smooth, simple music. The true amateurs at Rome, says M. Beyle, heartily despise Guglielmi, father and son, Zingarelli and Nasolini, the latter of whom was but a *tailor of airs*, taking measure of such and such singers. On the contrary, they think very highly of Raphael Orgnani, who died very young at Florence; his *Jefte* and *Medico per forza* are his best things. M. Bellini will do little, according to M. Beyle; his *Pirata* is good, but his *Straniera*, which he has just produced, is an imitation of the *Pirata*. So far he is correct enough; but when he adds (vol. ii., p. 364,) that there is but one good thing in *Il Flauto Magico* (*Die Zauberflöte*), he makes us doubt his sanity on musical subjects. However, he candidly acknowledges, that when the Romans heard this opera of Mozart, they exclaimed, 'Then there is other music besides the Italian!'

FOREIGN MUSICAL REPORT.

VIENNA.

Leopoldstadt Theater. A Deinle, Erhardt has made her début here in *Preciosa* with tolerable success. Could Weber have witnessed the performance he would have had but little reason to be pleased with the manner in which his favourite opera was given. Operatic productions of any interest have been scarce indeed of late, the representations having consisted of old operas and an occasional operetta—*Das Ideal, oder der höchste Preis*—(*The Ideal, or the Highest Price*.) *Brüder Lustig oder Faschingstreiche*—(*Brother Airy, or Carnival Tricks*.) The music composed by Wenzel, Müller, &c.

Among the concerts may be mentioned that of the Society of Musicians for their Widows' Fund, which took place at the court theatre. Hitherto the connoisseurs have always anticipated with delight the intellectual treat which this evening was to afford them in the masterly performance of the classical oratorios of a Haydn, Handel, Stadler, Eybler, &c., but on this occasion they were disappointed in their expectations, for the members degraded themselves by worshipping in their selection the fashion of the day.

On the 14th May the *Athalia* of Racine, with the choruses of Schultz, was put in rehearsal.

BERLIN.

Königliche Theater.—MM. Vetter and Hammermeister have completed the number of performances for which they were announced. The former sang as *Max* in the *Fryschütz*, and once more as *Nadori* in *Jessonda*, in which opera, too, M. Hammermeister, who is expected to conclude an engagement with the theatre, sustained the part of *Tristan*; and in the *Barber of Seville* he played *Figaro* with great success. This opera was also represented at the same time at the *Königsstadt Theater*, Dlle. Hühncl as *Rosina*, and M. Fischer as *Figaro*. Dlle. von Schütz who performed *Rosina* at the *Königliche*

Theater, is an artist whose forte lies in the florid style of singing, while Dlle. Hühncl appears to greater advantage in the tragical situations of the *Straniera* and the *Pirata*. Dlle. Groux has likewise appeared as *Rosina*, and as *Bertha* in *Der Schnee*—(*The Snow*.) Dlle. Blumauer from Prague has sung only once.

The attempt is now making to afford, if possible, some compensation to the public for the lamentable want of novelty and general interest in the production of the theatres, by engaging various female singers from different parts of Germany. Hitherto the experiment may be said to have failed, for Mad. Pirscher who appeared on the 10th June in Marschner's opera *Der Templer und die Jüdin*—(*The Templar and the Jewess*), is a less scientific singer than we have been accustomed to, and consequently failed in creating any great sensation. Mlle. Haus, also recently engaged, has arrived from Stuttgart, and awaits the conclusion of the arrangements of the theatrical direction to make her appearance as *Donna Anna*.

The rehearsals of *Robert der Teufel* (*Robert the Devil*) are in rapid progress.

At one of the concerts given by subscription by the music-director M. Möser, a grand festival took place to the memory of Beethoven. The overture to *Coriolanus* opened the entertainment.

STRASSBURG.

From the latest intelligence as to the state of music here, it appears that the numerous private societies have, by their excellent performances, considerably prejudiced the public musical entertainments; and the indifference of the greater part of the public to professional performances is no matter of surprise, since the concerts of the private societies, which are given gratuitously, are very satisfactory. Formerly, besides the regular concerts of the season, there were twenty or twenty-four well-attended amateur concerts in the course of the winter; and dilettanti were

induced to apply themselves to instruments of all kinds, and the more so from the multiplicity of chaste compositions which were brought forward. But since the private societies' concerts, in which a certain degree of fashion is affected, and the little daughters are introduced, have almost totally abolished the customary grand winter concerts, and many masters have discouraged the cultivation of music by the exorbitant terms they have demanded, the genuine interests of the art may be said to have been on the decline.

The society of amateurs established in December last for the benefit of infirm musicians, and the widows and orphans of professors, have already given five concerts. The selections were good and the undertaking, supported as it was by the members of the profession who were naturally willing to lend their assistance towards the noble object in view, was highly successful notwithstanding the unfavourable times.

The 6th of May was appointed for the opening of the German Opera, under the direction of M. Carl Bode; *Fidelio* is the opera announced. Mad. Brauer is the prima donna, MM. Wagner and Werner are the principal tenors, and MM. Krieg and Netz the bassi.

COLOGNE.

The musical festival, which was interrupted during the last two years by passing events, is announced to take place this season with increased brilliancy. Ries has again undertaken the arrangement and conducting of the whole. The most distinguished artists and amateurs are expected on the occasion from all quarters, and among them Spohr and his talented pupil, the organist, Adolphe Hesse. The first performance was to take place on Whitsunday, on which occasion Handel's oratorio of *Sampson* was to be given. On the second day were to be performed a new festival overture by Ries, a cantata by Fr. W. Berner, Carl M. Von Weber's Jubilee Cantata, &c. It was supposed that the festival would attract many thousand friends and worshippers of the art.

CASSEL.

On the 23rd of May, M. Adolphe Hesse, from Breslau, gave an organ concert here with great success. He performed several fugues of Sebastian Bach, some works of his own composition, and also an extemporaneous fantasia. There were besides several pieces performed by Spohr. The concert was well attended, and the virtuoso elicited universal applause. M. Hesse is at present engaged in the composition of an oratorio, *Tobias*, on the text of M. A. Kahlert of Breslau.

GOTHA.

Since the beginning of the year, there have been performed at the theatre, besides a number of minor productions, *Der Klausner* (the Hermit), by Caraffa; *Der Schlosser und Maurer* (the Locksmith and Mason); *Fra Diavolo* twice; *Die Stimme von Portici* twice; *Der Wasserträger* (the Water-carrier); *Der Barbier von Sevilla*; *Die Braut* (the Betrothed), of Auber; *Johann von Paris*; *Der Freyschütz*; *Die Weisse Frau* (La Dame Blanche); *Der Liebestrank* (Le Philtre); *Don Juan*; *Die Zauberflöte*; and *Der Glockengiesser* (the Bell-founder).

MEININGEN.

Since the production of *Der Alpenhirt* (the Shepherd of the Alps) of Nohr, we have had at this theatre *Don Juan*; Mad. Michalesi, Fraulin Von Weber, and M. Freimüller

ably sustaining the respective characters of *Donna Anna*, *Zerlina*, and *Don Ottavio*; *Die Weisse Frau* twice performed and much applauded; *Das Unterbrochene Opferfest* (the Interrupted Sacrifice), as usual very successful; *Das Geheimniss* (the Secret), an opera by Solier, in one act, slightly altered, but not the less attractive on that account; *Der Freyschütz*, but indifferently performed; *Der Diamant des Geisterkönigs* (the Diamond of the King of the Spirits), a magic opera in two acts, by Raimund, the music composed by Drechsler, a production of considerable merit; and *Der Wasserträger*.

WÜRZBURG.

A musical society was established here at the commencement of the present season, the object of which is to afford to those who can appreciate it an opportunity of hearing classical compositions correctly executed, a treat hitherto looked for in vain. Under the patronage of Count von Wielhorsky and Baron von Würzburg, and conducted by music-director Neugebauer, the Society, consisting of sixty orchestral members and as many chorus-singers, have already given three very delightful concerts. At these concerts have been given some symphonies of Beethoven, Cherubini's Requiem, Spohr's overture to *Jessonda*, Weber's Jubilee Overture, Beethoven's overture to *Egmont*, &c. &c. Among the vocal efforts may be enumerated a chorus of soldiers from *Jessonda*, a chorus from *Oberon*, the finales to the first and second acts of *Der Wasserträger* of Cherubini, and Mehul's chorus, *Lobet den Herren* (Praise the Lord), from *Joseph*, which was particularly well performed and quite novel in its effect, at least to the Würzburgers, being accompanied by three harps, a thing hitherto unheard of here.

PARMA.

A new opera, under the title *Il Nuovo Figaro* (the New Figaro), has experienced a most brilliant reception; it is composed by M. Ricci. The principal singers, and Signora Roser in particular, exerted themselves with great effect.

DORPAT.

The oratorio *Jephtha*, by Bernhard Klein, has been received here almost with enthusiasm. Its success is perhaps scarcely less attributable to the merits of the composition than to the manner in which the work was presented to the public.

BOULOGNE.

The musical amateurs of this place have contrived to signalize themselves in a way that will certainly distinguish them from their brethren in every other part of Europe. They have *hissed*, actually and loudly *hissed*, Paganini. The secret history of this feat is curious enough to be worth rescuing from oblivion. Amongst other establishments Boulogne boasts a Philharmonic Society. Paganini, intending to give a concert as he passed through the town on his way to England, deputed a friend to make arrangements for the purpose with the members of this society; and every thing appeared to be going on well, until Paganini himself arrived, when the amateurs declared they would not assist in the orchestra, except ninety-three free admissions were placed at their disposal for their families and friends. Paganini at first represented to them that so many free admissions would leave but little space in a very limited concert-room for money visitors. The amateurs were inflexible in their demand, and the violinist at length declared

for a debutante more completely deficient in every respect, even for a secondary character, it was never our bad fortune to hear.

Mr. Mason has done, and we thank him, that which no one but a manager of the Italian Opera could have effected: he has exposed all the miserable weakness of the present Italian school, by placing it in immediate comparison with the vigorous music of Germany. He has shown us more-over that it is not necessary to go to Italy even for singers; and we mistake if he has not by these means given a mortal blow to the monopoly which Italian music and Italian singers have for so long a period enjoyed in the fashionable world of London.

Attempts have been made to attract some portion of the public by variety, but in vain: one act of *Tancredi*, one of *Otello*, and one of *Gl' Arabi*, have actually been given on the same evening, and without the slightest success. The capital sum of three pounds seventeen shillings and sixpence was the receipt of the house one night—a Saturday we are told—in the middle of July!

Such is the state of the Italian theatre! an establishment which, we repeat for the tenth time, has always been a source of great profit to those who knew how to direct it; has made the fortunes of several, and might still enrich any person, provided he had a lease for a term of years, at a moderate rent—and provided also he were capable of managing it.

GERMAN OPERA.

The director of this company, M. CHELARD, Kapellmeister to the King of Bavaria, brought out his own opera, *Macbeth*, on Wednesday, July 4th. This is a free translation from the French version of the tragedy by ROBERT DE LILLE, author of the *Marseillois* hymn, and differs in many respects from Shakespeare, particularly in the introduction of two characters, *Molina* (Mad. DE MÉRIS), a daughter of *Duncan*, and *Douglas* (HAITZINGER) his kinsman, who are added to the dramatic personae, for the sake of a love scene or two, but prove remarkably uninteresting personages. The music of this is of a superior kind, so far as relates to that which is within the power of scientific knowledge to effect. It exhibits less of genius than skill: having, however, heard it only once, and being a work which requires and is entitled to a second hearing before forming any conclusive opinion of its merits, we speak of it with some reserve. We may nevertheless mention some of the pieces to which praise is unquestionably due. The introduction is new and animated; a drinking chorus, a trio of the witches, and another of bards, are clever, and bear all the legitimate marks of thought and talent. There is also a fine aria for *Lady Macbeth*, and another for *Molina*, to which Lindley's violoncello accompaniment gave vast effect. A chorus, too, sung at a distance, is well imagined and striking. The overture is composed of subjects from the opera: it has the vice of the day, is too loud. The choruses are good, and the performance of them call for the most unqualified praise.

This opera has been performed only twice; it certainly did not draw anything like the *Freischütz* or *Fidelio*, and we are not inclined to compare it with either of those. But it is not to be denied that in musical matters we English are too apt to run into extremes: we are not a nation of musical critics, but with a view to make others suppose we are all good judges, we affect either ecstasy or disgust. The high-flown praises of *Fidelio* furnish a glaring instance

of the one; the abuse of *Robert le Diable* is a strong proof of the other.

On the 11th of July the administration of the German opera committed a grand error of judgment, in producing *Don Juan*. Vivid as were the recollections of the manner in which this had been performed on the very same boards, by the greatest artists that ever graced the lyric stage, it was the height of indiscretion to attempt it at all, more especially with such inadequate means. Being originally set to Italian words, a translation into German is anything but favourable to the music, and the introduction of two airs from the appendix, (composed to oblige certain singers long after the opera had been first brought out,) shewed how much the manager erred in his calculations of dramatic effect. The aria, 'Mi tradi,' (*Mich verlässt*) is admirable, we confess, but was added in 1789, in order to strengthen the part of *Donna Elvira* for a Madlle. CAVALLIERE, who, probably, refused the character according to the custom of many conceited *cantatrici*, unless rendered more suitable to her imaginary dignity. It delays the action of the drama, and too much increases the length of the opera. Exactly the same objection holds good in the case of 'Hò capito' (*Hab's verstanden*). And though the air 'Metà di voi,' (*Ihr geht auf jene seite hin*) for *Don Giovanni*, has much merit, judges of stage effect have long been of opinion that its omission is necessary. As to the concluding scene, the fine chorus, 'Questo è il fin di chi fa mal,*' was performed in 1817, out of respect to so admirable a composition, but on the second representation it was universally agreed that the interest of the whole, both dramatic and musical, ceased with the disappearance of the protagonist, the curtain, therefore, dropped on the descent of *Don Giovanni*; and there it should always drop, especially in theatres where a ballet is afterwards to be performed; for it is possible to have too much even of a good thing, and the finest opera ever composed, *Don Giovanni*, loses its potency, if extended but five minutes beyond the moment when excitement has been raised to the highest possible pitch.

The performance of this was very far indeed below mediocrity. *Don Juan* and *Leporello* were quite abominable; the *Commendatore*, afterwards ghost, nearly as bad; the *Zerlina*, a thorough failure; *Donna Elvira*, not very good; *Donna Anna* beyond the vocal powers of Madame SCHREDER, though her acting was excellent; and, in truth, HAITZINGER, as *Don Ottavio*, was the only single part on which we can bestow anything like unqualified praise. But let us do justice to the chorus: owing entirely to their accuracy and really good acting, the finale to the first act was performed in a more efficient manner than we ever before witnessed. And, let us further say, the accompaniment of the band was perfect; the fortes and pianos, and the occasional retarding of the time, showed not only how well they had been drilled, but how attentively and zealously they obeyed the instructions of their director. That the movement of some few of the pieces was mistaken, is a blame not imputable to the orchestra; they had only to follow the leader, M. Chelard.

The scenery, decorations, &c., were of the shabbiest and worst kind; and what was said by GARAT, the Brahman of France, when this opera was first produced in Paris, applies with full force to the present occasion—*Don Juan a paru incognito à l'Opéra*!

On Wednesday the 25th ult., WEIOL's *Schweitzerfamilie* was produced. This, in a much-abridged state, was per-

* Given in our present number, arranged for the piano-forte.

formed in 1828, for the benefit of Madlle. SONTAG, and, supported by so favourite a singer, the music, which is simple, light, and airy, pleased very generally*. In this, a Madlle. FISCHER now made her debut, and certainly did not succeed; but the month being so far advanced, and our work actually in the press, we have no time to enter further into the subject in our present number.

COVENT GARDEN THEATRE.

IN violation of the compact entered into between the late Lord Chamberlain (the Duke of Montrose) and the proprietors of the two winter theatres, the Haymarket, and the English Opera, by which it was agreed, that the two former should close about the middle of June, and leave the two latter three entire months to themselves—in the very teeth of this, Covent Garden has been reopened by M. Laporte, with French plays, ballets, and also with concerts in which Signor Paganini plays first fiddle, though he is not leader of the band.

The public go in crowds to see Madlle. Mars, who is in her sixty-fifth year, and to hear Signor Paganini repeat for the sixty-fifth time, more or less, the same things on the same string; the consequence is, that, it not being supposed to be the fashion to go elsewhere, those who never dream of attending a French play and have no predilection for single-corded exploits, or for almost inaudible and quite unmeaning harmonics, absent themselves from both the legitimate summer theatres.

On Friday, the 6th of July, the Italian Orpheus appeared on the boards of our 'national theatre,' and played part of his concerto in E flat, the prayer in *Mosè* on one string, and the Witch's Dance, all of which he performed over and over again last season. On a subsequent evening he condescended to favour his audience with a *Prelude e Brillante*, the prelude being an extemporaneous effusion, and the *brillante* the rondo of the concerto of which he gave a *part* six nights before! But the public sanction

* Four of the most popular pieces in this, were published in the *Harmonicon*, for August, 1828.

it; and perhaps

The pleasure is as great
In being cheated as to cheat.

The Signor is 'positively' only to play four nights in addition to the same number originally advertised. We shall perhaps have him next at Vauxhall, then at the Cobourg, afterwards at White-Conduit House, and finally at the Dog and Duck, or some such place; for he will work his one gut as long as anybody will pay even the cost of the rosin. Mr. Masou declined engaging him on account of the exorbitancy of his demands. M. Laporte, no doubt, gives him much less at Covent Garden than, if his terms had been complied with, he expected to receive at the King's Theatre. M. Laporte will soon find out, that the audience diminishes at the 'legitimate,' the 'national,' the 'English theatre;' then Signor Paganini will play to four shilling boxes and a sixpenny gallery, at Astley's or elsewhere; for play he will, so long as a few pounds are to be squeezed out of a nation that delights in execution on one cord.

ENGLISH OPERA HOUSE.

MR. ARNOLD has taken his company to the Olympic, where they are not very successfully exerting their talents, though the performances are highly entertaining, and such as would draw, were the German operas, the French plays, and Signor Paganini's feats at Covent Garden Theatre, (one of our national monopolies, let it not be forgotten,) brought to a close by authority. For either they should be forbidden, or Messrs. Morris and Arnold ought to be allowed to open their houses without any restriction as to season.

Before this number appears, two German boys, the one ten, the other eight years of age, will have exhibited talents at the Olympic, which, it is said, surpass anything yet witnessed. They come under the recommendation of SPON, who represents them as musical prodigies. Let us hope for their success; for if the violin is to supersede tragedy, comedy, opera, and farce, Mr. Arnold has a right to share the profits arising out of the state of the public taste.

BIOGRAPHICAL SKETCHES OF RICHARD FARRANT, ORLANDO GIBBONS, MUS. D., WILLIAM CHILD, MUS. D., AND MICHAEL WISE.

(The biographical portion chiefly extracted from the Histories of Hawkins and Burney.)

Our preceding volumes contain memoirs of nearly all the distinguished composers for the English church, and these include also many of our contemporaries whose talents are not less conspicuous in their secular music; some of them, indeed, excelled more in the latter than in the former branch, or, at least, are more indebted to it for their celebrity, Purcell among the number. The present biographical sketches, together with a few others which we intend to give, will render tolerably complete, to the close of the eighteenth century, the list of those who are most worthy to be numbered among the musical supporters and ornaments of our cathedral establishments: since that period so little encouragement has, unhappily, been given to ecclesiastical composers, that, with one exception or two, we may almost consider them to have become extinct at the time at which we propose to terminate the history of that class of writers.

RICHARD FARRANT was a gentleman of the Chapel Royal in 1564, and subsequently became master of the choristers of St. George's Chapel, Windsor, with an allowance of 81l. 6s. 8d. per annum for their diet and teaching. He was also organist, and one of the clerks, of the same chapel. Upon accepting these appointments at Windsor, he resigned his office at St. James's, but was recalled to it in 1569, and held it till 1580, when Anthony Todd became his successor. His other places he retained till the time of his death, which is supposed to have occurred in 1585; Nathaniel Giles, then a bachelor in music, having been sworn into both of them in the month of October in that year. Dr. Boyce has, in his first volume of Cathedral Music, published a complete service by Farrant in a minor, a very fine composition, and certainly superior to that of his contemporary, Tallis, though the latter has generally engrossed all the praise bestowed on compositions of this class and age. Boyce very justly mentions the works of Farrant as 'peculiarly solemn and adapted for the purpose' of the church,—an opinion repeated by Sir John Hawkins; but Dr. Burney finds them, though 'grave and solemn, somewhat dry and uninteresting.' The fact is, that this historian had but little feeling for our venerable church harmony, and moreover, though educated in a choir, seems to have associated nothing of a pleasurable kind with that music to which he must daily have been accustomed in his earliest years. Besides the above-mentioned service, there are two full anthems by the same in Boyce's collection, 'Call to remembrance,' and 'Hide not thou thy face,' the last altered by Dr. Aldrich. These still, we believe, continue to be used at Whitehall Chapel on Maundy Thursday, when the sub-almoner distributes the royal charity among certain aged applicants for charity, on which occasion he is attended by the organist in waiting, the gentlemen and children of the royal chapels.

ORLANDO GIBBONS, who was not only 'one of the rarest musicians of his time,' as Anthony Wood styles him, but
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one of the finest geniuses that ever lived, was a native of Cambridge, born in 1583. At the early age of twenty-one he was appointed organist of the Chapel Royal, as successor of Arthur Cuck. In 1622 he was honoured at Oxford with a doctor's degree, on the recommendation of his friend, the learned antiquary Camden. It has been said, that, besides his own exercise composed for this occasion, he wrote that which gained a similar degree for Dr. Heyther; but it is so easy to raise reports of this kind, and so impossible to refute them after a long lapse of years, that such charges ought never to be listened to, except on evidence of the most decisive kind, and while the parties are living and have a fair opportunity of defending themselves from the imputation of a fraud of so mean and despicable a nature.

In 1625, attending in his official capacity, the solemnity of the marriage of Charles I. with Henrietta of France, on which occasion he composed the music, Gibbons took the small-pox, and died on the Whit-Sunday following. He was buried in Canterbury Cathedral, and his widow erected a monument over his grave, with the following inscription:—

Orlando Gibbons Cantabrigiæ inter musas et musicum nato, sacre R. Capelle Organiste, Sphærarum Harmoniarum Digitorum; pulso simul Cantuum consuetudine quæcumque cum non casum minus quam casum conditori: viro integerrimo et cujus via cum arte suavisissima moribus concordissimè certavit ad nupt. C. R. cum M. B. Dabern. acito itaque heu sanguinis Crudo et crudeli fato extincto, choræque celestis transcriptio die Pentecostes A. D. N. MDCXXV. Elizabetha conjux septemque ex eo liberorum parentis, tanti vix doloris superstes, nuntiussum merentissima. P. vixit A. M. D.

Dr. Gibbons left a son, Christophert, and had two brothers,—Edward, organist of Bristol, and Ellis, organist of Salisbury.

* TO ORLANDO GIBBONS of Cambridge, born among the muses and music; Organist of the Royal Chapel; emulating by the touch of his fingers the harmony of the spheres; composer of many hymns, which sound his praise no less than that of his Maker; a man of integrity, whose manner of life and sweetness of temper vied with that of his art. Being sent for to Dover to attend the nuptials of King Charles and Mary, he died of the small-pox, and was conveyed to the heavenly choir on Whitsunday, anno 1625. Elizabeth his wife, who bore him seven children, little able to survive such a loss, has, to her most deserving husband, with tears erected this monument.—(Dart's history of Canterbury Cathedral.)

The principal object in the monument of Gibbons, an engraving of which is given by Dart, is his bust. Over the arch which surmounts this is a shield containing his arms, and below the bust is a tablet with the inscription. The whole is simple but elegant, and a noble tribute of conjugal affection.

† Dr. CHRISTOPHER GIBBONS. He had been honoured by the notice of Charles I. and was of his chapel. At the restoration, besides being appointed principal organist to the king and of Westminster Abbey, he obtained his doctor's degree at Oxford, in consequence of a letter written by Charles II. himself, which is inserted by Anthony Wood in the *Fasti Oxon.* He was not a voluminous composer, and his works display no great talent; he was, however, much celebrated for his organ-playing, and is said to have given instructions to Dr. Blow on this instrument.

‡ EDWARD was worth a gentleman of the Royal Chapel in 1604, and was master to Matthew Lock. In the *Triumphs of Oriana* are two madrigals by ELLIS GIBBONS. Of EDWARD it is related, that, during

Burney does justice to the sacred works of Gibbons, which he says are still fresh and in constant use among the best productions within its pale? His service in *r* is indeed above all praise for novelty, and for richness and purity of harmony. Though abounding in points, they are short and never militate against the sense of the words; except in the instance of the 'Gloria Patri' to the 'Nunc Dimittis', in which the treble and counter-tenor parts being in canon, necessarily are attended by some of that confusion which is unavoidable in such kind of composition. But the beautiful effect here produced, is a great palliation of what cannot wholly be justified. Of the 'Sanctus' in this service it is impossible to speak but in terms of the highest admiration; solemn but graceful, simple but majestic, it is unrivalled by any school or age. His three anthems, 'Hosanna to the Son of David,' 'Almighty and Everlasting God,' and 'O clap your hands together,' are masterpieces of the most ingenious and scientific writing in fugue that musical skill ever brought forth, and their effect, considered however quite independently of the words, is admirable to the ear of those who have been educated in schools where this species of music is in use. But next to his Service, we honestly avow our preference for his madrigals: 'Dainty fine bird,' and 'O! that the learned poets,' are far above most other things of the kind, and 'The Silver Swan,' is even superior to both of those;—superior, not in elaborate contrivance, for it is comparatively simple, but in effect, the great and only true touchstone of art. Dr. Burney, who has taken every undue advantage of an expression in the title-page to Gibbons's madrigals, wherein it is said that they are 'apt for viols,' has criticised them as instrumental pieces, and declared them to be 'utterly contemptible.' Performed as quintets for stringed instruments, we certainly should not apply any disparaging term to them, even in the present day; but when they were written, so little music was printed for violins, &c., that vocal compositions were very commonly pressed into the service of instrumental performers; just as within the last forty years songs of all kinds were regularly published with an arrangement for the flute.

Besides his vocal compositions, Gibbons set for two voices the *Hymns and Spiritual Songs*, translated by George Withers, and was also author of other works now unknown, and rarely if ever to be met with.

WILLIAM CHILD, according to Anthony Wood, was a native of Bristol, and educated under Elway Bavin, organist of the cathedral of that city. In 1631, being then of Christ Church, Oxford, he took his degree of bachelor, and in 1636 was appointed one of the organists of St. George's Chapel, Windsor, in the room of Dr. John Munday, and soon after was promoted to an organist's place in the Royal Chapel, Whitehall. After the restoration he held the office of chanter of the King's Chapel, and became one of the chamber musicians to Charles II. In 1663 he was advanced to the degree of doctor in music by the university of Oxford. He died in 1696, having attained the age of ninety years, and was succeeded as organist of the King's Chapel by Mr. Francis Pigget.

Dr. Child's principal productions are his services and full anthems printed in Dr. Boyce's and Dr. Arnold's collections. His service in *d* is one of the finest specimens of writing in the fugato style extant; and what is still higher

the civil wars, he assisted Charles I. with the sum of 1000*l*, for which he was afterwards deprived of a considerable estate, and, with his three grandchildren, thrust out of his house, though he had then numbered more than fourscore years.

praise, the melody throughout is clear and pleasing, even to modern ears. His verse service in *e b* possesses much elegance, and in a style which must have appeared quite new when first produced. That in *e* minor is rich in modulation, and shows the hand of a master. 'His style,' Dr. Burney says, 'was so remarkably easy and natural, compared with that to which choirmen had been accustomed, that it was frequently treated by them with derision. Indeed, his modulation at present is so nearly modern, as not to produce that solemn, and, seemingly, new effect on our ears, which we now experience from the productions of the sixteenth century.'

The memory of Dr. Child is celebrated for a remarkable act of his generosity, and of the meanness of his superiors. His salary at Windsor was much in arrear, and he in vain applied to the dean and chapter to discharge the debt. After many fruitless appeals, he told them that if they would pay what was due to him, he would now pave the choir of St. George's Chapel. They complied with his terms, and, Sir John Hawkins observes, neither they, nor the knight's companions of the most noble order of the garter interposed to prevent his incurring such an expense. He was buried in the chapel which he had thus repaired, and the following lines are inscribed on his grave-stone:—

Go, happy soul, and in the seats above
Sing endless hymns of thy great Maker's love.
How fit in heavenly songs to bear thy part,
Be-fore well practised in the sacred art.
Whilst hearing us, sometimes the choir divine
Will sure descend, and in our concert join;
So much the music thou to us hast given
Has made our earth to represent their heaven.

His liberality was not confined to the church, for at his death he gave twenty pounds towards the building of the Town-Hall at Windsor, and fifty pounds to the corporation, to be disposed of in charity, at their discretion.

MICHAEL WISE, born in Wiltshire, was one of the first set of children of the Chapel Royal after the reformation. He became organist and master of the choristers in the cathedral of Salisbury in 1668; and in 1675 was appointed a gentleman of the Chapel Royal in the room of Raphael Coorteville, a name very familiar to those who are acquainted with the musical publications of that day. In 1696 he became almoner and master of the choristers of St. Paul's Cathedral. He was high in the favour of Charles II., and calculated rather too much on the protection of that king, for being appointed to attend him in a progress, he claimed, as the royal organist, to take the organ at every church entered by the sovereign; and once, it is said, he was so indiscreet as to cut short a sermon, by beginning his voluntary before the preacher had finished his discourse. It is probable that some imprudence of this kind drew on him the king's displeasure, for at the decease of Charles he was under a suspension, and at the coronation of James II., Edward Morton officiated in his place. He was a man of great pleasantry, says Hawkins, but ended his days unfortunately; for some words arising with his wife at Salisbury, in 1687, he left his house in a state of great irritation, and, it being near midnight, was stopped by the watch, with whom he quarrelled, and received a blow on the head with a bill, which terminated his life.

In Boyce's collection are six anthems by Wise; and in Dr. Tudway's collection, in the British Museum, are seven, and a complete service in *d* minor. Among the former are 'Awake my glory,' one of the most joyful, animating and melodious anthems possessed by our church; and 'Prepare ye the way of the Lord,' a work of a different

character, but hardly inferior to the other. 'The ways of Zion do mourn,' however, is that which most redeems to his fame as a composer. Dr. Burney, in the third volume of his history, has printed part of this, because 'so beautiful and expressive,' that he tells us, 'I give it as a specimen of grave and pathetic composition for the church, which no music of other countries that I have hitherto discovered, of the same kind and period of time, surpasses.'

Wise was also author of a two-part song, 'Old Chiron thus preached to his pupil Achilles,' well known to every one till within the last half century, and still admired by those acquainted with the works of our old masters, and who have taste and knowledge enough to admire music for its intrinsic merits, and not on account of the name of the composer, or place and date of its birth.

ON MUSICAL DICTIONARIES.

By M. FETIS.

THE earliest Musical Dictionaries which were published (not to include under this description the Latin Glossary of Tinctoris, which was printed toward the end of the fifteenth century) were those of Sebastian de Brossard, and Janowka, an organist at Prague in Bohemia. The first, entitled 'A Dictionary of Music, containing an explanation of the Greek, Latin, Italian, and French terms used in that art,' appeared at Paris in folio, 1701; the other was printed at Prague in octavo in the same year, and entitled, 'Clavis ad Thesaurum magnæ artis musicæ.' The work of Janowka is now excessively rare; I have never seen a copy of it, and can therefore give no account of its arrangement or its merits. Brossard was a musician of considerable ability and learning for the time in which he lived; the object of his work was to give a clear and precise explanation of the multitude of terms derived from the dead or from foreign languages, with which the pedantry of preceding musical writers had led them to encumber their works. In his preface he says, that his original plan was altered and extended as his work proceeded, and he became persuaded that many of the articles were incomplete. In fact, in the latter part of his dictionary the explanations became more and more developed; and although he printed three editions, and remodelled several parts of the work, the disproportion between the explanations under the earlier letters and those towards the end of the alphabet was never entirely done away. Brossard's Dictionary is not a dictionary of French terms, but a Polyglot; indeed, the French terms are not included in the original alphabetical arrangement of the work, but are collected together in a separate table or appendix, with references to the body of the Dictionary for their explanation. In a work especially destined for French readers, this is certainly a defect of no small magnitude; at the same time it is attributable less to the author than to the very imperfect state of the art in France at that period; in fact, the French language had at that time no musical nomenclature of its own, and employed only periphrastic translations of foreign terms.

A more decided defect in Brossard's Dictionary, although a defect which is common to almost all works of the kind, is, that many articles in it are at once too laboured for persons who are unacquainted with the science, and not sufficiently so for musicians. Nevertheless, if we consider the difficulties the author must have had to overcome when there was no previous dictionary of the art to which he could turn for assistance in compiling his own work, we cannot but applaud the spirit of research which characterizes it, and acknowledge the merits and industry of the compiler. Brossard's Dictionary, in fact, may still be consulted with advantage by learned musicians, more especially for anything that regards ancient music.

Twenty-five years elapsed before any new Musical Dictionary was given to the world; at length, in 1728, Gottfried Walther, a learned musician and organist at Weimar, published at Erfurt a specimen in sixty-four pages, quarto, of a work, which he entitled, '*Alte und neue musikalische bibliothek, oder musikalisches Lexicon*,' (a Dictionary of Music, ancient and modern, or a Musical Lexicon,) and four years subsequently completed the work, which appeared at Leipzig, in one volume, octavo, under the same title. In this work Walther mixed up with the explanation of the terms of art, biographical notices of musicians and musical writers, and even learned disquisitions on their several works. The title he adopted seems to authorize, and even require, him to embrace every point that would interest the musical reader, or throw light on the history of the art; but the unavoidable defect of such an arrangement is a kind of confusion of subjects which is annoying to the general reader. It is also difficult to avoid sacrificing some one department to another; and this is the case in Walther's work. The explanation of musical terms is too little attended to, and musical bibliography too predominant. There is, however, a great deal of learning displayed throughout, and notwithstanding the great number of works on musical biography and bibliography which have subsequently appeared, Walther's Dictionary is still valuable as a book of reference. Gerber, who has drawn from it much of the materials of his two lexicons, has omitted some points of detail which would have added considerably to the value of his own work.

In 1737 a Dictionary of Music was published anonymously at Chemnitz, in octavo, under the title of '*Kurzes und vollständiges Musikalisches Lexicon*' (an Abridged Musical Lexicon). The author appears to have followed in part Walther's plan, only making the explanation of technical terms the most marked feature, and curtailing in proportion the biographical and critical portions. This volume was intended principally for the use of musicians by profession, who are to be found in great numbers in the smaller towns of Germany; it is generally known in Germany by the title of the *Chemnitz*, or *Stoetzel's Lexicon*, Stoetzel being the name of the editor: its success was such as to call for a second edition in 1747.

Up to this period France possessed no other Musical Dictionary than that of Brossard. Germany, as we have seen, had three; but neither in the literature of Italy, Spain, nor England, was such a work to be found. The first English Dictionary of Music was published in 1740 by Grassineau, and is chiefly translated from Brossard, but with the addition of many interesting articles by Doctors Pepusch and Green; its chief defect consists in not being suited to the advanced state of music in Italy, France, and Germany, at the period of its publication.

Grassineau, who translated the principal part of it, was not learned musician enough to edit a good Dictionary of his art.

No work of the kind ever produced so great a sensation on its first appearance as did the Musical Dictionary of Jean Jacques Rousseau. It was originally written for the *Encyclopædia* of Diderot and D'Alembert; the author in his preface says, 'The idea of this work did not originate with me, but was proposed to me. It was stated at the same time that not one line of the *Encyclopædia* was to be printed until the whole manuscript was completed; three months only were allowed me to finish my task in, when, in fact, three years would have hardly sufficed to read, and compare, extract and compile, from the authors it was necessary I should consult; but zeal and friendship rendered me blind to the impossibility of succeeding. Faithful to my engagement, at the expense of my reputation, I wrote rapidly, and wrote ill, because it was out of my power to write well in so short a time. At the end of the three months my whole manuscript was written, fairly copied, and delivered, and was never afterwards revised by me. I do not repent having kept my word; but I do repent having rashly promised what it was out of my power to execute well.' After this explanation it would be unfair to criticize with severity those articles in the *Encyclopædia*, which formed the basis of the Musical Dictionary, and which Rousseau, residing at a distance from Paris, and wholly deprived of that access to extensive libraries which is indispensable to such a work, had not the means at hand of correcting and amending. Rousseau, though a man of taste, and possessing a strong feeling for good music, was unfortunately very imperfectly grounded in either the theory or practice of the art. He was but a poor reader, yet understood the art of writing harmony and counterpoint only from what he found in books: in addition to this the popularity which the false and imaginary theory of Rameau had obtained in France, imposed upon him the obligation of treating every point relating to those branches of the science according to the received system. The consequence was, that in writing upon subjects connected with accompaniment, harmony, composition, &c., he neglected the immense resources which the works of the Italian authors would have afforded him, and which would have enabled him to treat these points historically, and according to the true principles of the old schools; hence the imperfections which are found in his articles on *accord*, *accompagnement*, *counterpoint*, *fugue*, *canon*, &c., imperfections so great, as to have consigned to premature oblivion, a work in other respects admirable for the beauty of its style, and the clearness of its arrangement. Rousseau may also be reproached for having treated, without at all understanding them, questions relative to acoustics, and the system of proportions, and treated them in such a way as to render his articles almost unintelligible.

In his preface, Rousseau expresses little esteem for the work of his predecessor Brossard. This is the less justifiable, as he has availed himself extensively of that learned musician's labours, without the assistance of which he would never have understood anything of the music of the middle ages, or the system of notation which prevailed in the fifteenth and sixteenth centuries.

One of the most remarkable of the singularities in Rousseau's work is the total absence of all explanation relative to musical instruments, even their very names being omitted. In fact that department in the *Encyclopædia* had been confided to other hands, and when Rousseau in his Swiss retreat resolved on publishing his dictionary, he

had not the means of access to the works necessary to enable him to treat this part of his subject, and he was consequently obliged to omit it entirely.

Notwithstanding these defects and errors, the popularity of Rousseau's Dictionary exceeded what subsequent and far better treatises have yet, or perhaps ever will, attain to; but this popularity is to be attributed less to the utility or merits of the book itself, than to the justly celebrated name of its author, and the magic beauty of its style. It was translated into English, but did not receive the same compliment in Germany, which is the more singular, as Marburg, in other respects a writer of great merit upon music, was weak enough, after visiting France, to adopt Rameau's system of the fundamental base, and endeavour to introduce it amongst his countrymen.

In the year 1773, a book appeared in Germany which attained great celebrity, not only in that country, but also in England and in France,—Sulzer's '*Allgemeine Theorie der schönen Künste*,' (General Theory of the Fine Arts.) Music, of course, formed an important part of such a work; the nomenclature was not complete, but in Sulzer's work the literary world saw for the first time how subjects of some importance ought to be treated, and the proportion of development which the explanation of them required. It was a happy idea in—Sulzer to give at the end of each article a list of works which treated especially on the point to which it was dedicated; a degree of pains which no other lexicographer has taken, except Millin in his *Dictionnaire des beaux Arts*, published at Paris in 1806, (3 vols. 8vo.) the greatest part of which is taken from Sulzer. The decided success of Sulzer's work encouraged the publication of several editions, each of which was more extensive and more perfect than the former. After the author's death, an edition was edited at Leipzig by Blankenburg in four volumes, 1786. Six years subsequently the same editor produced another much improved edition, which was also published at Leipzig in four volumes, large 8vo. to which, in 1796, he added a supplement by himself in three volumes more. Every one who since Sulzer's time has undertaken to write a dictionary of music for the use of professors, ought to have followed the plan he has given them the example of, yet not one has hitherto thought of doing so.

The execution of that vast undertaking, the *Encyclopædie Méthodique*, required that all the articles in the old *Encyclopædia* should be remodelled, though, at the same time, the plan of the new editors was to retain as much as possible of the old work. The musical department was entrusted to Ginguené and Framery, to whom was added a certain Abbé Feytaud, a systematic dreamer of the same species as the Abbé Roussier, and almost as ignorant as him of the true science of music. Ginguené was not a great musician, and was unfortunately an *homme de Coleridge*, and had strong preferences respecting the different schools of music, great defects in a writer who was to treat of the art in general; he had, however, some musical learning, and all his articles are recommended by their great correctness in the statement of facts. Framery, who knew more of the art of writing music than his colleagues, was charged with all that related to the technical parts of harmony and counterpoint, except the system of the fundamental base, which it was obstinately resolved to preserve, and the revision of which was confided to the Abbé Feytaud. The ideas and opinions of this latter were very little to the taste of his co-labourers; but this diversity of opinion formed only one of the causes of that incoherence which is remarkable in the musical dictionary of the *encyclopædie*;

the very plan of the work was in itself so defective, that nothing could result from it but a sort of monster, curious indeed to look at, but fatal to the progress of the arts, if indeed that progress depended on the form and arrangement of a book. This requires some explanation.

It has been observed already, that the directors of the *Encyclopédie Méthodique* tied down all the editors to preserve, as the foundation of their several works, the articles already in the encyclopedia of Diderot and D'Alembert; but in the twenty-five years which had elapsed since the publication of that work, the sciences had made such rapid progress, that many of those engaged in the present enterprise felt the absolute necessity of freeing themselves from trammels which would have rendered it impossible for them to attain anything like perfection in treating their several subjects. Framery and Ginguené alone remained faithful to the imposed conditions; but they soon perceived that if they continued to submit to them, it would be the death-blow to their work. In fact, if we open the first volume of the musical dictionary of the *Encyclopédie Méthodique*, we find under almost every word, first, the original article from Rousseau's dictionary; then another on the same word by Framery, or Smard, criticising its precursor; and not unfrequently a third by the Abbé Feytaud, in direct opposition to both the former. Even this is not all: the editors, either to lessen their own labour, or for some other unknown reason, often adopted articles from Sulzer's dictionary, or even took them from the papers of Castilhon, an academicien of Berlin, who had written a good deal, and understood very little about music. Thus, the whole work was a continual contradiction, and could have no other effect than to throw its readers into uncertainty.

The revolution put a stop to the progress of the encyclopedia when only two-thirds of the first volume of the musical dictionary had been published; when, twenty-five years afterwards, an attempt was made to complete it,

matters went on worse still. Ginguené, Framery, and Feytaud, were all dead, and the editor of the encyclopedia consigned what remained of their labours to M. de Momigny, author of a treatise on harmony and composition on a new system, charging him to arrange the materials and complete the work. M. Momigny's opinions, it is well known, were of a pretty decided character; and he was not the man to give up his own views in compliance either to M. Framery, the Abbé Feytaud, or Rousseau; accordingly all his articles begin by accusing his predecessors of knowing nothing about what they were writing, and the whole of the second volume was employed in the development of M. Momigny's own system. All these circumstances combined to produce a book at once the most heterogeneous, and the least useful, or perhaps we ought to say, the most mischievous in the whole circle of musical literature.

It may be remarked here, that a dictionary of any art or science is not intended to convey to the world the new ideas or systems, whether true or false, of its author, but merely to give the reader correct information as to the history, and more especially the present state, of that art or science. A dictionary is generally looked upon as an authority that may be implicitly trusted, and it is in such confidence that readers consult it. If the author, therefore, of a work of this kind, gives his own particular opinions, as the true theory of the art or science on which he is treating, he abuses that confidence. The Italians do not say the *author* of a dictionary, but the *compiler*, and that appellation is the trust, for the facts which such a work contains are *compilations*, and the talent of the writer is, or should be, devoted to presenting those facts with clearness, rendering the nomenclature as complete as possible, and finally, proportioning the length of each article to its importance.

[To be continued.]

ON FUGUE IN THE CHURCH SERVICE.

To the EDITOR of the HARMONICON.

SIR, *Edinburgh, July 22d, 1832.*

HAVING seen in some of your late numbers J. C. Lobes' and Dr. Stein's papers on the use of Fugue in the Church service, I take the liberty of sending you a translation, such as it is, of an article on the same subject. It appeared in the *Leipsic Műnecische Zeitung* for January last. As there is no signature affixed to it, it is to be considered as coming from the editor. You will perceive that the writer agrees with you on a point in vocal composition which you take every opportunity of inculcating, namely, attention to the due expression of the words. Should you think the translation, and the remarks which I have added, worthy the attention of your readers, I shall be flattered by their finding a place in your columns.

A WORD MORE ON THE EMPLOYMENT OF FUGUE IN THE CHURCH SERVICE.

1 We have had much pleasure in perusing lately, in this Journal, two clever papers—the one against, the other in favour, of the use of Fugue in the Church. Under certain limitations, both authors are in the right—a case which

frequently occurs. Our opinion is, that the fugue ought not to be banished from the church;—and so far we agree with Dr. Stein, who has, in his second illustration, most ably laid down the grounds on which he rests his belief. Possessing as we do such splendid fugues, which, even on the most inexperienced in the art, never fail to produce a powerful and elevating effect, shall such masterpieces be rejected as useless lumber, and doomed to oblivion?

1 The fugue, in its strictest form, may be said to have been born in the church, and ever since almost exclusively appropriated to its service. In the concert-room the treatment of the fugue is much more free; and in the theatre it is seldom employed. But although its principal sphere of action is within sacred walls, it by no means follows, nor is it at all necessary, that every ecclesiastical composition should contain fugues. The evil is, that they are introduced into the church service much too often, and frequently most inappropriately. We do not here allude to the many (alas! too many!) merely manufactured, artificial and scholastic fugues;—these we pretend not to defend. The point to which we wish to draw attention is, the too frequent and inapposite employment of composi-

tions of this kind. For instance, it has been the custom to set the words *Christe eleison* to a fugue. But certainly these, and such sacred petitions, can never, with any degree of propriety, be uttered in points and answers, according to the rules and forms of fugue treatment: for in such cases, and even in the hands of consummate artists, the words and music will ever be in continual opposition and contraliction, even amounting to irreverence. This will be felt by the congregation; and however skilful the music, must tend rather to disturb than excite or maintain devotional feeling.

* How often have we, in common with the greater part of the congregation, experienced the disagreeable effect of many a far-famed fugue, upon the eternal, never-ending *Amen!* and how often would we willingly have heard a slight or less artificial composition to the words 'cum sancto Spiritu,' instead of the fugues set to them in all masses, not excepting those of one of our greatest church composers!

* Notwithstanding all this, we like and value fugues, and understand something of them too. According to our opinion, therefore, and we are upheld in it by experience, the fittest and most appropriate texts or words for fugues are those expressive of conflicting or reciprocal emotions or sentiments, popular rejoicings, praises and thanksgivings, Hallelujahs, &c., wherein the whole power and varied action of the voices can be, with equal propriety and effect, called forth and brought into play. Fugues upon such texts, provided they be the offspring of skill and genius, must ever please much more than others, perhaps of equal merit in a musical point of view, but which, unhappily, may have been written to words of an opposite character. For assuredly, where supplication, humility, or resignation are to be expressed, the fugue is not the true medium. In a word, we consider a restricted use of the fugue most desirable, particularly in Protestant churches, where the music, on account of the fullness of the Liturgy, ought not to be too long, lest it fatigue rather than relieve.

The question at issue is on the use and abuse of the fugue. It has been generally acknowledged that the study of the fugue is of the highest importance to the young musician, inasmuch as it makes him conversant with all the possible resources of every kind of counterpoint, gives him a command and dexterous management of the materials, or stuff, of which musical composition is made up, trains him to conduct his ideas with order and regularity, and, in variety of form, to preserve the strictest unity of design.

As a study the fugue is to the musician what logic and mathematics are to the general scholar. All are more to be valued on account of the indirect influence which they ultimately exercise over the mind, than for any benefit obtained from them particularly. It is true they cannot confer genius, or the power of creating original ideas, but they teach to think accurately, and to arrange those ideas which are the offspring of the fancy. In short, the great and useful result is, the education of the mind.

With such advantages, which the fugue undoubtedly possesses, to abolish it would be to deprive the young musician of the best means of cultivating and regulating his musical ideas. And were it wholly banished from the sphere of actual composition, it is to be feared that it would soon fall into disuse in the schools; for the learner would naturally ask, *cui bono?* and although its indirect uses were fully appreciated by him, yet the very fact of its being obsolete in practice would gradually relax the ardour of his

study. Therefore the study of the fugue should be, by all means, kept up, but restricting its practical application to proper occasion and place.

The employment of the fugue in our church must necessarily be limited, for the nature of the service will rarely admit of a long, elaborate fugue. Some portions of the service, however, admit of being treated in the fugue style; and that this has been done successfully, with every regard to the due expression of the words, is evinced in the many excellent anthems composed and constantly used in England. But that sometimes, and not unfrequently, the misapplication and abuse of this style have crept into our church music, must be manifest to every one. Besides which, we often hear music breaking out into long passages of dry, unmeaning sequences and imitative passages, which have no connexion with what preceded or is to come—containing nothing to relieve the monotony, and seem to have been introduced merely as a stop-gap, until some new idea is caught hold of.

While it is granted that the best things may be abused, yet no firm or resource of art ought to be disregarded or rejected; for even what has been called *Diabolus in musica*, although solemnly anathematized of old by the *patres conscripti* of music, may, in some cases, produce an effect which no other *soi-disant* legitimate members of the musical family can arrive at.

With regard to imitations, it is generally allowed that they are most effective when they flow from the principal or secondary subjects, or form a part or parcel of them, provided they are not at variance with the sense of the words, and not prolonged too much. Such imitations are effective, because they knit the different parts of the composition together, and give unity to the whole design.

Haydn's imitations and sequences in general afford a striking example of this*. The Abbate Clari's *Duetto* and *Madrigali* contain excellent studies in this connected style of writing.

Examples may be found among classical authors, in the free as well as the strict style, wherein sequences are employed, not as intermediate or relief-passages, but as principal subjects: for instance, *Leoporello's* song, 'Madamina,' in *Don Juan*. The opening subject is built upon the sequences, or *movimenti del basso* ♯, which go on from the commencement in uninterrupted succession during sixteen bars; and yet the ear tires not. It is again introduced towards the middle of the movement. How finely this scholastic progression is varied and relieved by the little touches of imitation which Mozart has thrown into the violin and bass parts! It is only the hand of a great master that, by its magic touch, can thus transform the dull materials of a school exercise into beauty and poetry. Witness the awfully grand effect of the passage of sequences ♯, in the banquet-scene in the second act of the same opera, where the *Commendatore* says, 'Altre cure più gravi!' &c. The same progression takes place in the opening movement of the overture. Indeed the scene in question is merely an amplification of the matter contained in that movement. Again, how thrilling the effect of that short series of harmonic progressions, in the recitative before the duet 'Fuggi! crudele, fuggi!' in the first act, where *Donna Anna* says, 'Quel sangue, &c.'

In fact, the grand question concerning the application of the different modes and forms of art, whatever the style of composition, whether sacred or profane, seems to be

* As a single instance, see 'Le sette ultime parole' of this author.

the *how* and the *when* to adopt all or each. In this, experience and tact appear to be the composer's surest guides.

Although it may seem that the writer has, in some of the above remarks, departed from his subject, the fugues, yet, as imitations are practicable more or less on sequences,

these may not, perhaps, be unjustly considered as forming remote branches of the fugue.

I have the honour to remain,

Sir,

Yours respectfully,

FINLAY DUN.

RETROSPECT OF MUSICAL LITERATURE.

No. IV.

A TREATISE OF MUSIC, *Speculative, Practical, and Historical, containing an EXPLANATION of the PHILOSOPHICAL and RATIONAL Grounds and Principles thereof; the Nature and Office of the SCALE of MUSIC; the GENERAL RULES of COMPOSITION, with a PARTICULAR ACCOUNT of the ANCIENT MUSIC, and a COMPARISON thereof with the MODERN.* By ALEXANDER MALCOLM, A.M. London, MDCCLXXX.

The first edition of this work was, it seems, published in 1721: the copy before us, which bears no mark of being a new edition, is dated as above. But though this difference exists between ours and that from which Hawkins quotes in his History of Music, the contents of both are the same, except that the dedication to the directors of the Royal Academy of Music, is omitted in the late edition. The volume is a thick octavo in six hundred and eight pages, with plates, containing musical examples.

Of the writer of this treatise, no information is to be obtained beyond his name and academical rank. Neither Hawkins nor Burney knew anything of his history; the biographical dictionary does not mention him, and he is only noticed in Watt's *Bibliotheca Britannica* as the author of two works on arithmetic, and the present volume; but that he was a man of learning, of very extensive knowledge, and great industry, is evidenced in the contents of the work now under notice, the matter of which he has derived from the best sources, and his reasoning is that of a man possessing an acute understanding, a total exemption from every kind of prejudice, and wishing to improve the study of the science, though apparently not very sanguine in his expectation of inducing musicians to study and think, as well as practise and perform.

Though now more than a century since the work first appeared, it may be considered the best, considering the many subjects it embraces, extant; for though, by labouring to be clear, he is sometimes obscure, and in his indefatigable attempts to leave nothing unexplained, is often tedious, yet, his opinions being the result of a cautious examination of the best authorities, show his extensive knowledge of whatever he discussed; and in all which he advanced that was new, time has proved him to be right, and exposed the futility of the arguments resorted to by his opponents. It is true, that fresh light has been thrown on several musical subjects since he wrote, particularly on the philosophy of sound, and the doctrine of vibrations; nevertheless, it is no mean praise to say that he was in advance of all his contemporaries. He applied the term *fundamental* to the lowest sound, or generator, of the perfect chord and seventh, some years before it was adopted by Rameau, and the word *conscious* seems to have originated with him. He was enlightened enough to approve Salmon's proposal for reducing the number of clefs, though evidently hopeless of seeing the plan adopted. He also

vigorously opposed the system of solmisation by hexachords, and brought on himself the enmity and vituperation of all Dr. Pepusch's disciples and adherents. The various clefs still remain in use, though so formidable an obstacle to the diffusion of music must ultimately yield to increasing intelligence. The hexachords, most pertinaciously defended for some time by the old theorists, have entirely disappeared: hardly a vestige of this mischievous and glaring absurdity remains.

Malcolm's work furnished Ephraim Chambers with most of the musical articles in the first edition of his cyclopædia; and Rousseau, in his dictionary, has profited by the labours of the Scottish writer without acknowledging his obligation. 'The French,' says Dr. Burney, in an article written for Rees's Cyclopædia, 'seem better acquainted with this book than the English, though we have never seen a translation of it in that language.' M. Laborde, in his *Essai sur la Musique*, has mentioned it, but in his index calls the author an *Ecrivain François sur la Musique*. Walther, in his *Musicalches Lexicon*, makes him a learned Scottish nobleman:—'ein gelehrter Schottlandischer Edelmann.'

He was one of the first who had boldness enough to doubt the marvellous powers ascribed to music by the ancients, and denies their knowledge of music in parts. In short, there are in his book strong symptoms of what the *Westminster Review* calls musical radicalism, and if his efforts had been supported at the time,—if musicians had co-operated with him, several improvements, which still continue desiderata, might have been achieved in the mechanical part of the art, and many impediments to its general practice would long ago have disappeared.

Of Malcolm's style, Dr. Burney complains; but, an elegant writer himself, he seems to overlook the fact, that the work in question was produced when, whatever may be said of 'the pure wells of English undefiled,' style was not so much attended to as of late years, more especially by writers on philosophical subjects. The author of this treatise was a plain, straightforward Scotsman, a mathematician, moreover, and thought more of the matter of which his book was composed, than of the manner in which he communicated his knowledge and developed his opinions.

We shall conclude our remarks on this now rare, little known, but valuable work, by Sir John Hawkins's analysis of it, which, in an abridged form, and in somewhat altered language, we extract from the fifth volume of his History of Music.

* CHAPTER I. Contains an account of the object and end of music, and the nature of the science. In the definition and division of it under this head, the author considers the nature of sound, a word, he says, which stands for every perception that comes immediately by the ear; and which he explains to be the effect of the mutual collision, and consequent tremulous motions, of bodies communicated to the circumambient air, and conveyed by it to the organs of hearing.

CHAPTER II. Treats of time, or the relation of acuteness and gravity in sounds. The author says that sounds are produced by chords, by their vibratory motions, which, though not the immediate cause of sound, yet influence those insensible motions that immediately produce it, and are always proportioned to them; he therefore infers that we may measure sounds as justly in these, as we could do in the other, if they fell under our measures; but as the sensible vibrations of whole chords cannot be measured in the act of producing sound, the proportions of vibrations of different chords must be sought in another way; that is to say, by chords of different tensions, or grossness, or lengths, being in all other respects equal.

The vibrations of chords in either of the cases above put, in order to ascertain the degrees of acuteness and gravity, are insensible; and being unmeasurable, can only be judged of by analogy. In order, however, to arrive at some conclusion concerning them, the author cites from Dr. Holder's treatise the following passage; on which he says the whole theory of his natural sounds and principles of harmony is founded. "The first and great principle upon which the nature of harmonical sounds is to be found out and discovered, is this: That the time of a note (to speak in our vulgar phrase) is constituted by the measure and proportion of vibrations of the sonorous body; I mean of the velocity of these vibrations in their recourses; for the frequenter these vibrations are, the more acute is the tune: the slower and fewer they are in the same space of time, by so much more grave is the tune. So that any given note of a tune is made by one certain measure of velocity of vibrations; viz., such a certain number of courses and recourses, e.g. of a chord or string in such a certain space of time, doth constitute such a determinate tune.

CHAPTER III. Contains an inquiry into the nature of concord and discord. The several effects of these on the mind are too obvious to need any remark; but the causes of those different sensations of pleasure and distaste severally excited by them, he resolves into the will of God, as other philosophers do the principle of gravitation. Yet upon what he calls the secondary reason of things, arising from the law or rule of that order which the divine wisdom has established, he proceeds to investigate the ratios of the several intervals of the diapason, distinguishing them into concords and discords; and concludes this chapter with a relation of some remarkable phenomena respecting concord and discord; such as the mutual vibration of consonant strings; the breaking of a drinking-glass by the sound of the human voice adjusted to the tune of it, and gradually increased to the greatest possible degree of loudness*.

CHAPTER IV. Is on the subject of harmonical arithmetical, and contains an explanation of the nature of arithmetical, geometrical, and harmonical proportion, with rules for the addition, subtraction, multiplication, and division of ratios and intervals.

CHAPTER V. Contains the uses and application of the preceding theory, explaining the nature of the original concords, and also of the compound concords.

CHAPTER VI. Explains the geometrical part of music, and the method of dividing right lines, so that their sections or parts one with another, or with the whole, shall contain any given interval of sound.

CHAPTER VII. Treats of harmony, and explains the nature and variety of it, as it depends upon the various combinations of concurring sounds.

CHAPTER VIII. Treats of concinnous intervals, and the scale of music, and herein are shown the necessity and use of discords, and their original dependence on the concords. Further, it explains the use of degrees in the construction of the scale of music.

CHAPTER IX. Treats of the mode, or key, in music, and of the office of the musical scale.

CHAPTER X. Treats of the defects of instruments, and the remedy thereof in general, by means of sharps and flats (i. e. by means of semitones). This chapter also contains many curious observations on the necessity of a temperament, arising from that surd quantity, of which for many centuries, even from the time of Boetius, it has been the study of musicians to dispose. The author concludes with a general approbation of the semitonic division, and of the practice in his time of tuning keyed instruments, in a manner corresponding as nearly to it as the judgment of the ear will admit. As to the pretences of the nicer kind of musicians, he demonstrates that they tend to introduce more errors than can arise out of the present system.

CHAPTER XI. Describes the method and art of writing music, and shows how the differences in time are represented. Under this head the author explains the nature and use of the clefs; also the nature of transpositions, both by a change of the clef, and of the key, or mode. He also explains the practice of solmisation, and makes some remarks on the names of notes. Lastly, he enters into an examination of Salmon's proposal for reducing all music to one clef, as delivered in his *Essay to the Advancement of Music*. This proposal Malcolm not only approves of, but expresses himself with no little acrimony against that ignorance and superstition which haunts little minds, and the pride and vanity of the professors of the art; at which he says have concurred in the rejection of so beneficial a change.

CHAPTER XII. Treats of time, or duration of sounds in music, and herein—first, of time in general, and its subdivision into absolute and relative; and particularly of the names, signs, and proportions in relative measures of notes; second, of absolute time, and the various modes or constitution of parts of a piece of melody, on which the different airs in music depend; and especially of the distinction of common and triple time; and the description of the chronometer for measuring it; third, concerning rests and pauses, with some other necessary remarks on the writing of music.

The chronometer mentioned in this chapter is an invention of Mous. Loulie, a French musician, decribed in his work entitled '*Elémens ou Principes de Musique*.'

CHAPTER XIII. contains the general rules and principles of harmonic composition.

The whole of this chapter, as Malcolm acknowledges in the introduction to his work, was communicated to him by a friend, whom he is forbidden to name. The rules are such as are to be found in almost every book on the subject of musical composition.

The account given in Chapter XIV. of ancient music is, considering the brevity of it, very entertaining and satisfactory. In a short history of the improvements in music, which makes part of this chapter, the author takes particular notice of the reformation of the ancient scale of Guido, and adopts the opinions of 'some very ingenious man,' who scruples not to say of his contrivance of six syllables to denote the position of two semitones in

* It is said that Mr. Francis Hughes, a gentleman of the Royal Chapel in the reign of George I., who had a very strong counter-tenor voice, could with ease break a drinking-glass in this manner.

the diatonic series of an octave, that it is 'Crux tenellorum ingeniorum.'

In the comparison between ancient and modern music, the author says that the latter has the preference; and upon the controverted question, whether the ancients were acquainted with music in parts, he cites a variety of passages from Aristotle, Seneca, and Cassiodorus, and hence scruples not to determine in the negative.

From this general view of Maleolm's work, says Sir John Hawkins, it must appear that it is replete with musical

erudition. Extensive as the subject is, the author has contrived to bring under consideration all the essential parts of the science. His knowledge of mathematics has enabled him to discuss, with great correctness and perspicuity, and in the language of a philosopher and a scholar, the doctrine of ratios and other abstract principles. In a word, it is a work from which a student may derive great advantage, and may be justly deemed one of the most valuable treatises on the subject of theoretical and practical music to be found in any modern language.

AMATEUR CONCERTS OF PARIS.

'HEAVEN preserve us,' says the proverb, 'from new wine, a family dinner, or an amateur concert.' The prayer is not unreasonable, but every rule has its exceptions; and, without meaning any disrespect to this fragment of the wisdom of the nations, we may be permitted to say, that a family dinner, seasoned with a cordial welcome, is preferable to three courses flavoured by etiquette; that a bottle of new wine, shared with a friend, is better than one distinguished by all the marks of venerable age which the wine-merchants of the capital can imprint upon it; and as for amateur concerts, there have been many well worth recording, and moreover they have almost always tended to the advancement of the musical art.

Such were the concerts given about the year 1760 by the Farmer-General Poncepelière, celebrated for his devotion to pleasure and love of the arts. At these concerts, Gossec, who, then only twenty-three years old, was entrusted with the direction of them, laid the foundation of his fame.

Some years after this, M. de Poncepelière being dead, Gossec assembled the remains of the Society at the Hôtel Souhise, and established in that mansion the *amateur concerts*, which he continued to direct for four years. It was at the opening of this concert, which was principally intended for the performance of foreign music, that a symphony of Haydn was first played in France; for it also Gossec wrote his symphonies; and the famous Chevalier St. George, so distinguished for his skill in all manly exercises, and by his 'assaut d'armes' with Madame d'Eon, was a member, and composed for it. In fact, according to the Baron Grimm, at this concert the best and most brilliant company that Paris could boast was to be met.

The managers of the Opera took umbrage at this assembly of amateurs, and complained to the government; fortunately they had selected the house of a powerful patron as their place of meeting, and the Prince de Souhise, though strongly urged to exile them from his palace, resolutely refused; nevertheless the concert was soon after broken up.

At a subsequent period, the society called 'the Olympic' was founded, uniting all the musical amateurs among the noblesse, the magistracy, and the *haute finance*, with the most distinguished professors of the time. Among the amateur performers were the Comte d'Ogny, director-general of the post; the Chevalier de Custe, officer in the French Guard; de Sorey, officer in the Swiss Guard; Savalette, of the royal treasury; De Lahaye, farmer-general, &c.

The meetings of this society were held under the patronage of the Queen, Marie-Antoinette, in the palace of the Tuilleries; both gentlemen and ladies appeared at them in

full dress, and wearing the badge of the club (a lyre) embroidered on their clothes, like a royal order of knighthood. To mark most decidedly the patronage and protection of the court, the French Guards were allowed to attend its meetings.

Haydn's six symphonies, named after the Olympic Lodge, were written expressly for, and purchased by, this concert. Imbault, a performer in the orchestra and a music-seller, engraved them. The second symphony concertante of Viotti was also performed here, under the direction of its author, by Guerillot and Grasset, then a very young man, and whom we have since seen conducting with such distinguished talent the orchestra of the *Théâtre Italien*, at which he has superintended the bringing out all the operas of Rossini. The orchestra of the Olympic was led successively by Navoigille the elder, and Beithaume. In solo players the society was exceedingly rich, boasting among the number, as instrumentalists, Viotti, Macstrino, Jarovitz, Ozl, Devienne, Salentini, Clementi, Dussek, Gramer, and many others of the highest rank. The vocal department was sustained by singers of no less eminence than Babini, Luis, Rousseau, and Cheron, Mara, Todi, Signor Huberti, and Renaud. The interest that all lovers of the art must have felt in such concerts may easily be conceived; but the revolution of 1789 diverted the attention of the Parisians to subjects of more painful importance, and the Olympic Lodge was dissolved.

When the revolutionary tempest had in some degree passed over, amateurs began to look back with affectionate recollections to the meetings of the Olympic, and to wish for their revival. Some of the surviving members united in the year 7 of the republic, and formed the society which, under the title of the *Concerts of the Rue de Cléry*, soon became known throughout Europe. The general management of the concert was entrusted to a committee chosen from the subscribers, and of which M. de Bondy, then prefect of the department of the Seine, M. Carauzan, Cherubini, Grasset, Bréval, Pérignon, Plantade, F. Duvernoy, de Cisenoy, and Devillers, were the leading members. The orchestra was directed by M. Grasset, the vocal department by M. Plantade, while Cherubini at the rehearsals had the score before him to observe and correct any faults, either in the parts or the performers. The symphonies of Haydn, particularly those which he had written during his residence in London, were performed at these concerts with the greatest success; the manner in which they were executed was considered perfect by an audience consisting of all the amateurs, native or foreign, in Paris.

The number of performers at these concerts amounted to between seventy and eighty; the subscribers to about six hundred, at seventy-two francs each, making the annual

revenue somewhat more than forty thousand francs; a sum which, after paying all the expenses of a season, generally left one or two thousand francs overplus to meet the commencing charges of the next year. Haydn, whose works were certainly the great support of this concert, was invited to Paris by the subscribers. After some interchange of letters on the subject, that great master seemed inclined to accept the invitation, to the great joy and pride of the Society, which immediately lodged with M. Mallet, the banker, one of its subscribers, two thousand four hundred francs, to be placed at Haydn's disposal for his travelling expenses. A gold medal was also struck, with his name engraved upon it, and sent to him as a testimonial of the gratitude with which the Society hailed his promise of visiting them. Expectation was wound up to the highest pitch; and so great was the enthusiasm of the Parisian amateurs, that their reception of Haydn would have had the air of a triumphant entry. But the honour of receiving the father of orchestral music was not reserved for them; in the midst of their preparations, a letter from Prince Esterhazy announced that the state of Haydn's health, which was failing daily, would render it impossible for him to undertake a journey to Paris. This letter, however, was accompanied by the original scores of a mass and a Te Deum, which the venerable composer presented to the Society as a mark of his esteem and affection.

Kreutzer the elder, Frederic Duvernoy, Rode, Baillot, Romberg, Donnici, Ozi, Delcambre, Salentin, Devienne, Lefebvre, Dalvimare, Hummel, rivalled each other in the display of their talents at the meetings of this concert, at which also the voices of Bianchi, Martinielli, Parlaman, Adrien, and Mesdames Bulla, Strina-Sacchi, Branchu, Armand, and Duret, were frequently heard; and here, in 1801, the first of Reicha's symphonies was performed.

Some years after this, the Society was obliged to give up its usual place of meeting to a public office which was established there, and, to the disgrace of such a city as Paris, for want of a concert-room, to assemble in the little theatre in the Rue Chanteraine. The habits and associations of the subscribers being thus broken in upon, the concert was given up; but to perpetuate the recollection of the most interesting and best managed musical meeting that Paris had ever boasted, the stock of music was divided among the subscribers. The Te Deum and Mass of Haydn were the two most valuable lots; of these, the first fell to the share of the leader, who preserved it sacredly; the Mass was afterwards purchased by the Conservatoire from its fortunate possessor, who proved, by parting with his prize, how little he deserved it sacredly.

About the year 1815, a new society was organized under the name of the *Concert d'Amateurs*. Its meetings were held first in the Rue Grenelle Saint Honoré, and subsequently at Vauxhall. The number of concerts in the season were six, all during the winter; and the directors mingled charity with their amusements, by giving at the close of each season a concert, most carefully got up, for the benefit of the poor. The band was led at the commencement, and for some time after, by M. David, an amateur violin-player of great talents; to him succeeded M. Barbereau, who held the situation until, after being crowned in the Institute, he went to Rome; then followed M. Sauvage, another amateur, M. Guénée, M. Vergnes, a composer of great promise, but whom an early death snatched from his friends and the arts, and lastly, M. Tilman, one of the first violin-players in Paris.

This society (of which the Count de Laëpède, who, in spite of his severe labours, found a few moments to dedicate

to music, was a member) has some claims to the gratitude of the public, as having first fostered the rising talents of Madlles. Jawurek and Dorus, Cinti and Leroux (the two latter now Madames Damoreau and Dabadie). Several other young artists such as Halma, De Beriot, Haumaun, &c., laid the foundation of their subsequent fame, in securing at this concert the favourable attention of an audience, which was habitually fastidious and severe in its judgments.

In 1826 this society gave a concert for the benefit of the Greeks, for which occasion several pieces were especially composed; an overture by Vergnes, a Greek song by M. Chelard, and a grand lyric scena with choruses, by M. Delaire. This last piece, the words and music of which had been written and composed in a week, was sung by Madlle. Frémont of the Opera, in consequence of the indisposition of Madame Dabadie, for whom it was originally intended, and who, at a subsequent period, also sang it. In 1828, some fragments of a *Stabat Mater*, by the same composer, were very favourably received.

The *Concert d'Amateurs*, like the Roman empire, *si parva licet componere magnis*, had its phases of grandeur and decay; it was seen to grow and prosper under a consular government, to wither and decay under a despotism. In vain was it endeavoured to reconstitute its jarring elements, and restore harmony among its members by the establishment of a limited monarchy or constitutional government,—the fatal blow was already struck, and 1829 witnessed the dissolution of the society.

While the Amateur Concert was making vain efforts to keep itself alive, another was established by the exertions of M. Chelard, sometime a pensioner of the French Academy at Rome, and chapelmaster to the king of Bavaria; and on 29th November, 1829, M. Miel, author of several articles on the fine arts, delivered the opening discourse at the first meeting of the *Musical Athenæum* of the city of Paris. This establishment, founded under the auspices of the Prefect of the Seine, who granted the use of the hall of St. John, in the Hôtel de Ville, as the place of assembly, having for its object to cultivate the taste for, and extend the study of music in France, and to encourage the practice of that art in its three principal branches, composition, instrumental performance, and singing, its founder rightly judged that the society ought to be at once a Philharmonic and Academic Society united.—As an Academic Society, it was to receive all communications, encourage all publications tending to increase and extend the knowledge of music, either theoretically, practically, or historically; and to unite, in the ties of confraternity, public men, painters, literati, poets, musicians,—in one word, every description of persons whose situation in the world, fortune, or talents, could render them useful towards its objects. As a Philharmonic Society, it was to give brilliant concerts, in the selections for which, the productions of various schools might be brought into immediate comparison, and the public taste thus improved; but more especially it was to fill up the void which the suppression of church choirs had occasioned in sacred music.

For this purpose, M. Chelard suggested to the members of the Athenæum the organization of six religious musical solemnities a year, to be performed on fixed days, according to the festivals of the church, and the expenses to be defrayed by a small subscription. This appeal met with immediate support and encouragement; a mass, by M. Chelard, was executed in the church of St. Roche, but the composer being soon after called to Munich, his plan was not followed up.

The concerts of the Athenæum were originally divided into

three parts; the first appropriated to the productions of young composers, who were anxious to found a reputation and gain experience from the judgment of a numerous but critical audience; the second, to the performance of old and unpublished pieces by masters of established fame, which, while they were interesting to the public at large, might serve as studies for the rising generation of artists; the third (afterwards suppressed) was reserved for what might be called the historical, traditional, or comparative curiosities of music. The concerts were twelve a year, supported by a monthly subscription of six francs, for which each member received six tickets besides his personal admission. The programmes are arranged by a committee of five, subject to the control of the general council, elected by the society at large.

After the departure of M. Chelard, the direction of the orchestra was entrusted to M. Barbereau, then to M. Vidal, and subsequently to M. Girard; M. Rigel presides at the piano-forte, and the vocal department and chorus are under the direction of M. Massimino, who is ably supported by Mesdames Boulanger, Isambert, Tomeoni, and MM. Dom-mange, Boulanger, and Hebert, all members of the society. Kalkbrenner, Field, Labarre, and many other artists of the first eminence, have performed at these concerts, and several new compositions of young authors have been brought forward with more or less success.

The plan of the Athénæum is conceived on a vast scale; it possesses the elements of longevity, and is capable of rendering important service to the art of music; but the managers must never lose sight of what was the original intention of their founder. They must confine their efforts principally to the revival of the many chief d'œuvres of composition, which have either never been published or are now unknown or forgotten, and avoid as much as possible exciting comparisons, which must be disadvan-

tageous to them, by the performance of overtures and symphonies, which have been played over and over again by orchestras with which that of the Athénæum cannot enter into any competition. The religious foundations, which supported a great number of artists, and excited emulation by the easy fortune and honourable retreat they secured to men of talent, exist no longer; the colossal fortunes, that once gave life and energy to the arts, are no more; and with the government, as far at least as the arts are concerned, economy is the order of the day. Under these circumstances, it is by means of clubs and associations alone that the fine arts can be rescued from neglect and decay. In Germany musical associations are very numerous; in France several cities have philharmonic societies, among which those of Perpignan, Caen, and Douay are the most distinguished. The library of the latter has long possessed symphonies of Fesca that are unknown in Paris; and the talented amateur, M. Luce, who leads the orchestra, takes care to select for performance such classic productions as are proper to form the taste and direct the judgment of the audiences.

It were much to be wished that a union should be formed of all the musical societies in France and other countries, of which the Athénæum of Paris should be the centre; that they should reciprocally communicate to each other any fortunate discoveries that might be made, and that such works of young composers as were judged worthy of preservation should be engraved by a general subscription, and a sufficient number of copies printed for distribution throughout the united societies; and, finally, that the societies themselves should meet at given times and in different cities selected for the purpose, to give musical fêtes on the plan of those in Germany and England. The advantages of such a plan to the musical art would be incalculable.

LAMENTATIONS OF A SOI-DISANT COMPOSER.

To the EDITOR of the HARMONICON.

SIR,

I HAVE every reason to consider myself a very ill-used individual.—In addition to the unmerited neglect of a stupid public, I have never received consolation from the sympathy of my acquaintance. It is but cold comfort to remember that Pergolese was not rightly appreciated during his lifetime, for I am not quite certain that posthumous fame is a very satisfactory recompense for a life of labour and disappointment. Besides, I have neglected a tolerably lucrative method of gaining a livelihood, from an ardent desire not to deprive the world of the benefit which might accrue to it from a proper cultivation of those capabilities which I conceive nature has bountifully bestowed upon me. I cannot be altogether mistaken on this last point, although I am willing to confess to you in confidence, that I have had certain misgivings on the subject of my own powers; but they have been quickly dissipated by the consciousness that diffidence is the inseparable companion of true genius, and that my very aspirations are so many proofs of what I am destined to effect in the art of composition.

My father was a respectable professor of the violoncello in the town of —, and he always intended that I should follow in his steps, and make his favourite science my profession. Accordingly, I was at an early age instructed

in the elements of music, and, in process of time, the organist of the parish church was prevailed upon to give me some lessons in thorough bass, for the purpose of completing my musical education. In short, to avoid troubling you with the details of my early career, I will pass on to the important era when I first commenced composer. The lives of Haydn and Mozart had been lent to Dr. —, my theoretical preceptor, and by making good use of the half-hour which generally elapsed before my lesson began, I contrived to get through the volume in the course of a week. From that time I felt that I was born to be a composer, and my imagination was fired with the account of the honours paid to those great men. It appeared to me (on what grounds I am at present not exactly able to say) that a considerable similarity might be traced in the relative situations of these two illustrious composers and myself. Both were born in obscure and disadvantageous circumstances, and both had to struggle with almost insurmountable difficulties. In this train of mind I resolved to lose no time in making a beginning, and after preparing a sheet of music paper, and noting down the key and time of my proposed composition, I paused to consider what was to be done next. After contemplating my paper for an hour and covering it with all manner of strange devices, in the

shapes of spider's legs, horse's heads, and cabbage-like trees, I rose from my seat and became suddenly aware of the important fact, that it was useless to prepare my paper and rule the bars unless I were also provided with something to put into them. However, I was nothing daunted. Rome was not built in a day, and it occurred to me that the first essays of Haydn were far from brilliant; and were probably not produced without great labour and hesitation. With this idea, I endeavoured to propitiate my muse through the medium of my violoncello; and, after a week of hard labour, I contrived to hammer out a *morceau* which I verily believed to be worthy of Mozart. My father was of my opinion, and in a transport of admiration pronounced my effort beautiful and full of promise, and finally submitted it to the inspection of my preceptor, Dr. —. This gentleman did not think fit to honour me with much encouragement, but returned my manuscript with the following very univocal observation:—'So, young man, you have been spending your time in scribbling instead of minding your business. Take my advice, and don't trouble yourself to write music from memory when you might copy it in less time. You have brought me an air of Haydn's mutilated and transposed to another key, and this you take to be your own composition.'

This was very ungracious, and, as my father observed on our way home, 'So like Dr.—, who would never allow anybody any merit but himself.' In short, I was exhorted to persevere, and two years afterwards, having attained the age of two-and-twenty, I induced my father to send me to London, a place which we both considered a fitter arena for the display of talents like mine than the town of —. I had, previously to this, made such progress on the violoncello, as to enable me to take a part in the orchestra of the — concerts, and even to assist my father in the instruction of his numerous pupils. Through his influence with a distinguished performer in the orchestra of the King's Theatre, I obtained a situation as sixth violoncello in that establishment; and, though the stipend was inconsiderable, I relied upon being able, with the assistance of my talent for composition, to realize a splendid income. I therefore determined not to seek for pupils, but to devote myself entirely to the study of composition.

After a prodigious expenditure of time and music-paper, I produced an overture, which was immediately forwarded to the directors of the Philharmonic, with a note from me, tendering the use of it gratuitously to that society. I did so under the idea that, on future occasions, I should be able to make my own terms, and that, as my name was at present almost unknown to the musical world, my best course would be, first of all to convince it that a star was about to appear whose refulgence would soon totally eclipse the brightness of preceding luminaries. I waited impatiently for an answer, confident it would be one of grateful acknowledgment, and even began to feel a little nervous at the idea of encountering so many critical eyes. The spectated nose of the conductor of the approaching concert haunted me in my dreams, and I began almost to repent that my score had not been first *proved* in a more private manner. It is needless to state that all this time the possibility of my overture not being immediately accepted and performed never for a moment occurred to me. To my great surprise, day after day rolled on, and no answer arrived. At the end of a week a friend suggested to me that press of business, benefit concerts, &c. might have caused the delay. After the lapse of a month my patience was quite exhausted, and I resolved to write to the directors to ask their decision respecting

my work. Imagine my astonishment and indignation when my score was returned to me with a very cool note, stating 'that my MS. had been mislaid, or it would have been returned to me sooner, the directors of the Philharmonic concerts having, without a trial, decided that it would not accord with their plans to accept it.'

I was thunderstruck at this most unexpected intelligence, and vowed to expose the selfishness, illiberality, and want of discrimination of individuals who professed to give encouragement to native talent, and were yet sufficiently blind to merit, to condemn the offspring of so much labour without even the ceremony of a trial. 'Even a common criminal would have fared better at the hands of a jury than I have done,' said I to a friend to whom I had been venting my complaints. 'But it is evident that there is no chance here for anybody who does not possess the advantage of a foreign name.' My friend endeavoured to console me by representing that, in all probability, the very merit of my performance had been the cause of its rejection, and advised me to have it 'done' at one of the theatres, and to have my name printed in the bills of the day as its author. By this means, he said, I should be enabled to convince the world and even the directors themselves of the injustice with which I had been treated. My friend moreover engaged to use his influence with the leader of the band at — theatre, and I had shortly after the satisfaction of learning that he had been successful, and that my overture would be advertised on such a day, to be played before the tragedy of *Coriolanus*, though, in consequence of the hurry of business, and its being the height of the season, a rehearsal would be impossible; this was of little consequence, as my overture was tolerably easy, and I knew that the band at — were in the habit of playing much more difficult pieces at first sight.

In fluttering anticipation of the delights of an *encore* (for the delectable practice of calling twice for an overture, had then begun to obtain), I dined with my friend at a chop-house in the neighbourhood of the theatre, and hurried there immediately after the opening of the doors. Having ensconced ourselves in the third row of the pit, I had ample time to ponder on the possibility of a failure before the piece commenced. By the time the first performer made his appearance in the orchestra, my towering visions of triumphant success were considerably lowered, and certain *doubtful points* in my composition occurred to my recollection, which, strange to say, had until now entirely escaped it. Willingly would I have retracted, but it was too late, and in an agony of nervousness I saw the leader open his part, and arrange it on the desk with the point of his bow; at length the well known signal announced that they were going to begin.

The first ten bars, which consisted of chords played loud by the whole band, gave me some confidence. But, ye powers! how shall I describe my horror and astonishment, at the effect of the flute solo which followed? The silvery tones of the instrument were completely overpowered by the remorseless gruntings of the double basses, and an extremely *ill-timed* blast from the trumpet in the middle of a passage which was intended to be played *pianissimo*, completed my dismay. In short, my feelings were wrought to such a pitch, that it was with difficulty I prevented myself from remonstrating aloud with Mr. Bowmaster, the leader. Fortunately the audience appeared to have disregarded the announcement, that a new overture (first time of performance) was in the very act of being played, for nobody appeared to pay the least attention to it. At length the *allegro* commenced, but here was all noise and

confusion, and my rage and consternation were not alleviated by observing most unequivocal glances of triumphant ridicule exchanged between the first violin and the second trombone, and followed by a general chorus of shrugs and grimaces from the rest of the band. The overture, the result of so much labour, terminated amid a clatter of conversation from every part of the house! How different was such a reception from the enthusiastic applause which I had so confidently expected! In short, none of the audience, (and owing, to the reappearance of a favourite actor, after an absence of some time, the house was filled at an early hour,) excepting my friend and myself, appeared aware that it was finished. The curtain did not rise immediately, and the leader proceeded to select something to fill up the interval. The piece chosen was the first movement of the fifth symphony of Haydn, and the contrast presented by the majestic force and clearness of this composition, with mine, as the band performed it, I confess, struck me painfully and forcibly, and for a time, I resolved to give up the idea of becoming a composer. On our way home, however, the arguments of my friend, and my own internal conviction, placed the matter in a new light. I perceived at once, that I was the victim of a conspiracy; that the non-rehearsal of my overture was intentional; and that its miserable failure was the successful result of a premeditated plan. The peculiarly diabolical expression of the leader's physiognomy, now recalled to my mind, offered "damning proof" that the whole business was an organized scheme to extinguish the rising hopes of aspiring genius. I firmly believe, and in this I feel convinced, that you will readily agree with me, that I am correct in my conclusion, and I now wonder the whole truth did not flash upon me during the performance of the piece. It is said that genius generally overcomes all obstacles in the end, but, alas! I am the author of two symphonies, and an oratorio, yet such is the blindness of the age, that they are condemned to load my shelves, unnoticed, and unknown!

However, in spite of the palpable envy of my musical brethren, and the lamentable stupidity of the public in general, I must own to you that my opinion meets with deference in certain circles. I entertain a religious horror of Rossini, and I never lose an opportunity of lauding to

the skies Beethoven, and the "beautiful use" he makes of the wind instruments, &c. &c. Besides, I am the author of many successful ballads, and, amongst others, of one with which I have no doubt you are well acquainted, I mean "Pretty, pealing village bells," which has gone through six-and-thirty editions.

Notwithstanding this, I pant to distinguish myself in the higher walks of the art; and you will join with me in lamenting that, as in my own peculiar case, there should be so many obstacles placed in the way of talent, by the littleness, envy, and prejudice of professional people. I ought to mention that an air and chorus from my oratorio were lately performed publicly, but their effect was marred by the folly and affectation of the singer, and the total want of common sense and discrimination manifested by the band and chorus singers.

Under these circumstances you would greatly oblige me by your advice and assistance, and you would confer upon me a signal service were you to open the eyes of the world to the unmerited neglect which has been the hard lot of

Your obedient servant,

J. WITLESS.

P.S. A number of persons of that class, styled "dilettanti," have of late taken it into their heads to set up as composers, and some of them have actually obtained a degree of notice which I am unable to account for. I have always been ready to allow that their compositions are very well for amateurs, but I do not conceive it possible that such productions can be as good as if they issued from the pen of a professor. Now, Sir, I must take this opportunity of humbly remonstrating with you on one point. You are sometimes in the habit of giving encouragement to these persons, and (seeing that the circumstance of their being amateurs must necessarily prevent their ever achieving anything good) you should recollect, if you please, that you do this to the great detriment of meritorious professors like myself, who cannot get a fair hearing for their works, and whose interest it is to check and keep in the background the presumptuous attempts of such people.

J. W.

GRESHAM PRIZE MEDAL.

A gold medal of five guineas value will be annually awarded for the best original composition in sacred vocal music, either hymn or anthem. The words to be selected from the canonical Scriptures, Apocrypha, or Liturgy of the Church of England, and to be set for three, four, or five voices, with a separate part for the organ. The music to be entirely new; and one composition only to be sent in by each candidate. Each composition to be distinguished by a motto. A sealed paper, enclosing the composer's name and address, to be indorsed with the same motto.

The Prize will be awarded in December, by Dr. CROUCH, Professor of Music in the University of Oxford; R. J. S. STEVENS, Esq., Professor of Music in Gresham College; and WILLIAM HORSLEY, Esq., Mus. Bac. Oxon.

The successful composition will remain the property of the author. The unsuccessful candidates may receive back their compositions, on producing a written copy of the motto.

The candidates are to send their compositions, in score, fairly written out, to the Gresham Lecture Room, at the Royal Exchange, before the close of Michaelmas Term, on any Wednesday, between the hours of twelve and two. Or they may be left in the care of Mr. J. A. Novello, Friar-street, Soho, or of Messrs. Smith, Elder, and Co., Booksellers, Cornhill, by whom they will be duly forwarded, and who will give any further information that may be required.

REVIEW OF NEW MUSIC.

1. SEIS CANCIONES ESPAÑOLAS, del Peru y Chile, por G. DE LA PERDIZ, con acompañamientos del Piano por HENRY SMART. (Chappell.)
2. THREE CANZONETS, composed by THOMAS MILES. (The principal shops.)

THERE is certainly a very distinct national character in Spanish music, which it is supposed to have received from the Moors, who carried their songs with them from the banks of the Tigris to those of the Xenil, and thus diffused them over the whole country subjugated by the arms of the valiant and, at the same time, elegant Saracens. This character, however, is observable in their melodies only; their church music entirely resembles that of Italy, and, like their best paintings, seems to have been derived from the same source.

The present six canzonets possess every feature of genuine Spanish melody; the accompaniments are as decidedly in the style of the German school. Such harmony does not flourish in the south of Europe; it is too vigorous for those who pass the livelong day enjoying the soft breezes from citron groves, and is better fitted to excite nerves braced by sharp winds from Scandinavian forests; though we admit that Mr. Smart has, in his accompaniments, certainly consulted the characters of the airs, so far as his predilection for masculine harmony would allow.

The first, 'Tus ojos incitan,' is an elegant andante changing into an allegro, in E b.

The second, 'Tristes Recuerdos,' is more in the Italian than Spanish manner, and calls to recollection numberless *ariette* of Neapolitan and Venetian origin.

The third, 'A la Guerra!' is quite national, a fine martial air, appropriately accompanied.

The fourth, 'Haviendo en bosque,' is a deliciously pathetic melody in a minor; nothing can be more simple and easy, and rarely do we meet with anything so pleasantly complaining.

The fifth, 'No quiero casarme,' is, in part, a reminiscence of the *Maid of Lodi*: it is not less simple than the former, and offers equal facilities to the performer.

The sixth, 'Amor mi dulce dueño,' is a mixture of Spanish and Italian air. The change of time from six-eight to common, gives great variety to it, and a sharp fifth in the accompaniment, though a solitary chromatic note, is a very striking and important feature.

To those who can pronounce the language, these canzonets will prove an agreeable addition to their vocal repository. For the benefit of those who cannot, an Italian translation would be convenient, and probably might answer the publisher's purpose.

Mr. Miles's canzonets show a superior mind; they are not of that feeble sort of which there are too many in the present day, but display invention, thought, and taste. He certainly has spared no labour in their composition, and occasionally this fact is more apparent than could have been wished, in the first symphony particularly, which retards the sound of the voice rather too long. He is also over-liberal in notes, and has not thinned out the harmony in his accompaniment with sufficient courage; the conse-

quence is, a repletion by no means agreeable to the ear, and injurious to the melody.

The first of these, 'Touch once again thy breathing lyre,' is delicate, and expresses the words with feeling. The cadence at 'joys gone by' is somewhat common, and it would have been both advisable and easy to avoid what are, in fact, consecutive fifths in the second base bar of page 2. Chords though divided are still to be treated as chords, and should follow the rule.

The second, 'Oh! time is like a river,' is a pleasing composition, the accompaniment remarkably agreeable, and also very clever. Indeed, we prefer the latter to the air, which is rendered quite subordinate to the instrumental part.

The last, addressed to *Harmony*, opens with the nymph in full attire. Eight bars of chords, four notes to each hand, declare her presence, producing a very dignified, imposing effect. There is more taste than originality in this air; but the accompaniment makes up the deficiency, it is new and effective. It is to be taken for granted that the second a in the third base staff, page 11, is meant to be natural. Upon the whole, this publication has afforded us much pleasure.

PIANO FORTE.

1. PIECE DE CONCERT (Concert-Stück) composée par LEOPOLDINE BLAHEKKA. Op. 25. (Wessel and Co.)
2. VARIATIONS ON THE FISHERMAN'S CHORUS in Masaniello, Op. 26. Composed and published by the same.

No. 1. is the ninth book of a work noticed by us before, the *Album des Pianistes de Première force*, and, in point of difficulty, is quite worthy of a place among the frenzied compositions of Pixis, Herz, &c. Mademoiselle Blahetka performed this at the Philharmonic Concert during the late season, and executed it in a most brilliant manner. But we now have to consider the piece as a composition. It is a single movement in E minor, allegro moderato, with full orchestral accompaniments. To speak of its subject would be absurd, except to say, that it is so split into many notes, into arpeggios, semitonic runs, &c. &c., that he must be a person of quick discernment who can reduce the motivo to least terms, as mathematicians say—who can so divest it of passing and superfluous notes as to get at a clear idea of the melody. We will present the reader with two bars of the secondary subject, which will enable him to judge of the style of notation, and likewise give him a notion of the general character of the piece.





Now such passages as this will at once account for the distaste so widely spreading for modern piano-forte music. Some few masters are weak enough, with a view to be thought to possess great powers of execution, to recommend compositions of the present kind to their scholars. Scholars readily see the impossibility of conquering such difficulties without a devotion of time and labour that would be intolerably absurd and mischievous, and, therefore, in despair, at once content themselves with easy rondos, waltzes, &c., which they think a day governess can as well teach for somewhere about half-a-crown, as a great master for a guinea: for, even when learnt, compositions of this sort hardly pass for music with sensible people, who fall not to discover their intrinsic demerits, and trace to them a prodigious waste of time, and deprivation of taste. We have perseveringly offered our opinion on this subject, and believe that it is now beginning to be generally acted on—when too late.

In No. 2, we are thankful to M. Auber for an air, a discoverable, appreciable one, to which Madlle. Blahetka has added three reasonable variations, and a finale, though these exhibit nothing in the form of originality. She has also prefixed a good, brilliant, and practicable *Introduzione*; and, as a whole, this may be recommended to players of a superior class.

1. RONDO BRILLANTE, *composto con accompagnamenti d'orchestra* da F. MENDELSSOHN BARTHOLDY. (Mori and Lavenu.)
2. *Souvenir à Lemberg*, POLONAISE, *composée par* CHARLES CZERNY. Op. 251. (Wessel and Co.)
3. NOTTURNO, composed by J. ABEL. (Duff, Cramer and Co.)

THE rondo of M. Mendelssohn is replete with passages that none but first-rate players can hope or should attempt to execute; but one grand difference between these passages and most of such things, is, that he writes them in order to express his ideas in the manner he thinks best, while many others supply the deficiencies of ideas by sheer difficulties, which serve to conceal their want of imagination; and being as an unknown language to the great majority, impose on their credulity, and lead them to suppose that much excellence is hidden from them, only because they are not skilful enough to find it out.

BUT the difficulties in this rondo do not consist in great leaps,—in notes too swift to be distinctly heard, and only fit to be executed by machinery,—in chromatic passages running in thirds and octaves, or in other monstrous birls of miserable and depraved art,—they are such as were found necessary in order to express the composer's thoughts; the descant in his subjects and his modulations required them; they alone enabled him to embody his ideas, and convey them in a form which should be understood by others.

This rondo, as the publisher calls it, though denominated by the author a 'capriccio brillante,' was performed by the latter at Mori's benefit concert in May last, and really with great applause,—a fact which the composer, no doubt, most peremptorily forbade the insertion of in the title-page. It is in a minor, *allegro, con fuoco*, common time. The principal subject is highly energetic; the secondary one, in a major, not less spirited; and both are wrought with the ability to be expected from so second a genius, regulated by musical knowledge so general and vast. Nevertheless, the piece has a defect,—a want of contrast: a few slow notes, a little quiet harmony, or a gentle subject vocal in its construction, would have added exceedingly to its effect, and made it all that could be wished. Elaborate as this appears to be, and is, yet so distinct are its features, that ordinary hearers, who had acquired some power of judging merely by hearing, not studying, good music, did enter into and enjoy its beauties at the concert above-mentioned; and if it do not afford equal delight in the drawing-room, where the orchestral accompaniments are not to be obtained, it will at least be listened to with unaffected pleasure by all true lovers of the higher productions of the art;—but then it must be executed well, in a manner that very few indeed can command, or it will sink into nothing.

THE Polonaise of M. Czerny in A, three-four time, is founded on a very gay and rather new and melodious subject, which he has treated with ability, and less in his favourite style. He has also limited himself to a moderate length, six pages. This, as the preceding, wants light and shade; it consists of one almost uninterrupted flow of semiquavers in an allegro movement; not more than four white notes venture to show their heads from beginning to end; and to execute them, a player is required who possesses very considerable powers of execution, and is in constant practice.

NO. 3 really operated as a relief after the foregoing brilliancies. It is a slow movement in a flat, twelve quavers in a bar, written in a very expressive manner, in excellent taste, and occupying only five pages. The author has not been betrayed into a single absurdity by that desire to appear ultra-German, which has prevailed so long, though now on the decline: he has been governed by a view to good effect; and his composition, which shows much good sense, will please all rational people now, and satisfy himself when reflecting on it some years hence. This notturno will be found easy by any performer whose left hand commands a wide grasp; but to give effect to it some feeling is required.

Le Corbillon Floral d'un jeune demoiselle, offrant un Recueil de petits RONDEAUX, composés par S. GODBÉ. Nos. 1 to 12. (Wessel and Co)

THE young ladies' floral basket, or basket of flowers, as Mr. Godbé has named this publication, is a well-chosen collection of airs, chiefly German and French, arranged as rondos for beginners, or, at least, for such as have passed through a few pages of an instruction-book. Each is preceded by a prelude, and this is the least valuable part of the sheet, for nothing could take a much more unpreludical form than most of these assume. The airs are contained in two pages, including the few introductory bars.

1. WALTZ DE L'OISEAU, composée par CHARLES CHAULIEU. Nos. 1, 2, and 3. (Cocks and Co.)
2. Les Plaisirs de la Pension, SIX QUADRILLES de Contredances variées, faciles et brillantes, composées pour les jeunes personnes Anglaises, par CHARLES CHAULIEU. Op. 141. (Cocks and Co.)

No. 1 are very pretty, though not exceedingly original waltzes; they are in good taste, short, quite easy, and of a most modest length.

No. 2 may be described in the language we have used in speaking of the preceding waltzes. But a preface to these—a preface to a set of quadrilles?—aye, and full of sound sense, too!—a preface by M. Chaulieu, has no less pleased than surprised us;—so much so, that we shall take the liberty of transferring it to our pages, with a few omissions and alterations; trusting that our readers, professors as well as amateurs, will profit by the advice conveyed in it,—advice never more seasonable than at the present moment, more especially that contained in the final paragraph, which exactly agrees with what we have been striving to inculcate ever since the commencement of our critical duties:—

* ON THE COUNTRY-DANCE, considered as a Study for the Piano-forte and as an Amusement.

“Fifteen or twenty years ago every respectable professor used to say to his pupils, “Do not practise country-dances, for, if you do, you will spoil your ear, and contract bad habits of fingering.” And they were perfectly right; for the dances of that time, and even of a much later period, are so full of false harmonies, and of basses which it is impossible to finger with any regularity, that the practice of them could not be otherwise than prejudicial.

But when the first sets of dances by H. Lemoine appeared, though far from possessing the merit of those which he now arranges, both amateurs and professors were sensible of their superiority, and many who had rejected with disdain the ordinary dances, welcomed with pleasure his, which, indeed, are to be seen on the desk of almost all piano-forte players.

However, I am far from approving this method of turning into dances the subjects of all the popular operatic airs. Such an abuse appears to me highly blamable; for the frequent necessity of changing the movement, and occasionally also even the species of time, reminds me of the fate of those whom the tyrant Procrustes caused to be fitted to his iron bed. Who has not lamented to see tortured into a dance “Di Tanti Palpitì,” and many other airs, full of grace and sentiment!

But as it enters into my plan of musical education to render young persons capable of contributing their share to the general fund of social entertainment as soon as possible, I shall consider the dance under the double aspect of utility and amusement; and first of utility.

This species of composition has a uniform period of eight bars, which accustoms the pupil betimes to regular rhythmical phrases, and possesses also a uniformity of rhythm which excites a perception of *strong* and *weak* times or accents. This regular division of eight and eight bars has also this advantage, that it obliges the pupil to practise only those particular phrases which contain some difficulty.

Next, as an amusement, ladies need not be told how highly they are appreciated in society, when, after having joined in the dance themselves, they can enable their friends to dance; but they are not so well aware, that to enable

others to dance *well*, it is not sufficient that they play the notes correctly; they must also adopt a proper movement ($\frac{1}{2}$ = 112 of the métronome); they must keep time with the greatest accuracy; and, still further, observe a strongly accented rhythm; one that will, as it were, set the dancers' feet in motion.

Savage nations only dance to a drum, because for them rhythm is alone sufficient; anything beyond is for the gratification of the ear. If, therefore, you wish to acquire the reputation of playing dances well, select such as contain a good share of melody, and which, in point of difficulty, are entirely within your powers of execution; you will then be mistress of your head and your fingers; you will play well, and will not risk being exposed to such a rebuke as the following:—

A young lady was playing some magnificent *contredances variées*, by a fashionable author, of whom some are apt to say with a sort of pride, “I play that author's music,” but without adding *how*. She played away, and the more she played, the more the dancers fell into confusion. At last, to get out of this difficulty, a person present said to the lady, “You should play us some old dances, such as we may understand,” adding, in politeness to the player, though her remark was not very flattering to the author, “These dances are detestable, they have no melody, and are unfit for dancing.” Upon this the lady of the house produced some easy quadrilles, arranged from an opera; but, alas! the poor girl had learned to murder the quadrilles of H. Herz, and was incapable of making out the simple ones placed before her.

To the truth of this little anecdote I pledge myself, having been an eye-witness.

O ye young females destined to form the ornament of society! listen to advice dictated by long experience. Believe me, those long and difficult pieces which you play astonish sometimes, when they are perfectly well executed (a rare occurrence), but hardly ever afford real pleasure to the hearers. They should be considered as objects of study, and as a means of enabling you to perform with grace, precision, expression, and neatness, brilliant compositions of a secondary degree of difficulty, and, above all, of a moderate length. You perhaps despise such, but you are in the wrong, for they will enable you to gratify, to charm your auditors, while those around you will no longer exclaim—“What! the piano again?”

* CH. CHAULIEU.

VOCAL.

1. ANTHEM, from the 85th and 86th Psalms; the music composed (with a separate arrangement) by GEORGE WILLIAMS, Organist of St. Michael's, Bristol. Op. 1. (Cocks.)
2. CHORUS, “Blessings for ever on the Lamb!” by DAVID EVERARD FORD. (Bates, Simpkin and Marshall, and Westley and Davis.)
3. SACRED SONG, The Deliverers of Israel, composed by G. HARGREAVES. (Hawes.)

No. 1 is a solo in Eb, of one page, for a treble voice, with a chorus of three pages for four voices. The solo is elegant, and the accompaniment that of a good harmonist. The chorus is not out of the common way. The accentuation of the very first words, “Unto thee have I cried,” calls for much amendment. “Unto” should be on the unaccented part of the bar; “thee” ought to begin a bar, be-

cause requiring the strongest emphasis. The separation, too, of the first two words from the three last, by a symphony, is anything but judicious.

No. 2, for five voices, possesses no striking feature of any kind; it is a cheerful thanksgiving chorus, and as a composition unobjectionable.

No. 3 is a very clever and pleasing composition. The first movement in c minor, portraying the 'God of Vengeance' of the Old Testament, is stern, and well describes, in musical language, attributes which the Jewish lawgiver, having a turbulent people to govern, ascribed to the Supreme Being. The second movement, a siciliano, slow and graceful, proclaims in gentle notes the mild and merciful character of the Saviour. The concluding bars of this are particularly beautiful; and the whole displays much thought, some invention, and great general judgment.

1. GLEE, *Horns of Beauty, for five voices; the poetry by CHARLES SWAIN; the music by G. HARGREAVES.* (Hawes.)
2. GLEE, 'The orb of day,' *for three voices; the words by THOMAS HUDSON; the music by ROBERT GUYLOTT.* (Goulding and D'Almaine.)
3. GLEE, 'Willie brew'd a peck o' maut,' *for three voices; the words by BURNS; composed by WILLIAM SHORE.* (Alfred Novello.)

No. 1 is a work of unusual merit: a few more such glees would tempt us to believe that the spirits of Webbe and Callcott, and the geniuses of Stafford Smith and Stevens, are still hovering over our land. This is not a cumbersome piece of manual masonry; though its symmetry is perfect, no square and plumb-line have been used to give it form; its proportions are derived from good taste and correct judgment, guided undoubtedly by those rules so necessary to art, without which fancy runs wild, and the efforts of genius prove unavailing. The words are eloquent in praise of the beauties of the creation; and the music is, with the exceptions which we shall mention, a good exemplar of the beauty of art. It is well designed and executed, the harmony is excellent and the accentuation faultless. But we must admit that, to render it perfect, a little more melody—rather less subservient—is wanted; though this remark is not applicable to the first movement. And there are two weak points in the setting, namely, the burst at the word 'storm!' where four of the voices utter this monosyllable without any connecting words; and the rolling of the base voice, when the 'rolling of the majestic thunders' is extolled as a beauty. The latter are puerilities; nevertheless, with the hope that such weaknesses will shortly be repudiated, it is prudent to turn as deaf an ear as possible to them when they are surrounded by what has so much claim to admiration.

No. 2 is a very pretty trio,—not a glee, for it has a piano-forte accompaniment. The repetition of and concluding with the first melody has a good effect: the recurrence of a pleasing air, if not too frequent, is always flattering to the ear, which then is better enabled to understand the relation to each other of its different portions.

For the reason assigned above, No. 3 is also a trio. Without any great pretence to originality, there is so much melody in this, and it runs on so freely, the rhythm, too, is so clearly defined, that it will never be sung without ex-

citing pleasure. The words, likewise, are not a little contributory to its effect; they will always have a charm for unsophisticated minds.

1. BALLAD, 'The parting of Summer,' *the words by Mrs. HEMANS; the music by the Honourable Mrs. BERTIE PERCY.* (Willis and Co.)
2. SONO, 'O speak that gentle word once more!' *written by the Rev. J. EAST, A.M.; the music by W. H. HAVEN- OAL, A.M.* (Paine and Hopkins.)
3. SONO, 'How fair are the beauties of Nature!' *the poetry by Miss EMRA; composed and published by the preceding.*
4. SONO, 'Poor Camille!' *written by Miss JEWSBURY; composed by JOHN THOMSON, Esq.* (Paterson and Ruy, Edinburgh.)
5. SERENADE, 'When the first star,' *written and composed by GEORGE LINLEY, Esq.* (Chappell.)
6. CANZONET, 'Oh Memory! torture me no more,' *the poetry by Lady TUTE.* (Chappell.)

No. 1 is a delicate, impressive melody, simply but well accompanied, and the words, both as regards expression and accent, most correctly set. In spite of all the sneers at amateur composers, we hail with pleasure an addition to their number.

No. 2 is more elegant than original, but the sentiment of the poetry, and the judicious manner in which it is expressed, ought to recommend it.

No. 3 is hymn-like,—a style, indeed, pointed out to the composer by the words,—but considered as a sacred song it has claims to notice, more especially as the profits arising from the sale are to be 'devoted to a benevolent purpose in the composer's parish.'

No. 4 is the history of a damsel, so desirous of a lover covered with glory, that she compelled her cavalier to go campaigning, till an unlucky thrust of a spear left her a heart worth something, perhaps, to an anatomist, but nothing to a mistress. The poet laughs at Camille, the lady in question, and Mr. Thomson has set the banter to a very good air *à la militaire*.

No. 5 exhibits nothing at all remarkable.

The words of No. 6 are the beautiful verses generally ascribed to Lord Byron, from having been inserted by him in a book belonging to Miss Chaworth, during his last interview with that lady,—but really published in a collection of poems by Lady Tute, in 1795. It is not wonderful that they should have passed for the poet's own effusion of anguish in one of the bitterest moments of his life. They are now united to music in every way worthy of them. The notes breathe the intense feeling of the poetry; and the style of the composition is so far removed from that of the English school, that we should have set down the anonymous author for a German, had it not been for the extreme correctness and delicacy with which the words are accentuated and expressed. In its whole form and structure, in the character of the melody, and in the grace and richness of the accompaniment, it strongly reminds us of the charming canzonets of Haydn.

1. SONG, The Sailor's Grave; *sung by* Mr. BRAHAM; *composed by* Mrs. HENRY SHELTON. (Goulding and d'Almeida.)
2. BALLAD, 'Has the world oppressed thee?' *composed by* Miss BELLCHAMBERS. (Duff.)
3. BALLAD, 'Say not you love me;' *by* T. H. BAYLY, Esq. (Cramer, Addison, and Beale.)
4. SERENADE, 'My gondola's waiting;' *the poetry by* W. H. BELLAMY, Esq.; *the music by* C. E. HORN. (Harmonic Institution.)
5. CANZONET, 'Ask not why;' *composed by* JOHN BARSETT. (Chappell.)
6. SONG AND CHORUS, The Call of the Unions; *the words by* G. DE BOSCOE ATTWOOD, Esq. (Cramer and Co.)
7. BALLAD, 'The better land;' *the poetry by* Mrs. HEMANS; *composed by* EDWIN J. NIELSON. (Aldridge.)
8. NORWEGIAN LOVE-SONG, *translated from the High Norse by* DERWENT CONWAY; *composed by* E. J. NIELSON. (Hawes.)
9. SONG, 'Let me waltz along;' *sung by* MADAME VESTRIS; *the words by* LAOY A. M. D.; *composed by* A. DONNADIRU. (Boosey.)
10. SONG, The Sky; *sung by* Mr. PHILLIPS; *the poetry by* W. HART REIVILLO; *the music composed by* EDWARD PERRY. (Mori and Lavenue.)
11. SONG, Chatelet to Mary Queen of Scots; *the poetry by* Mrs. CRAWFORD; *composed by* T. ATTWOOD WALMSLEY, *Organist of Craydon.* (A. Novello.)
12. THE SEA-MAIDEN'S SONG; *composed by* GEORGE F. HARRIS. (Harmonic Institution.)

No. 1 is animated in manner, but not very new in melody. We cannot think that the style of the music is adapted to the words: half-demisemiquavers do not suit poetry of the epitaph kind. The opening symphony contains a bar too much; and the rhythm of the thirteenth bar also is erroneous,—the phrase, beginning at 'Down,' ought to commence in that very bar.

No. 2 is rather a graceful air, and altogether a pleasing song. The repetition of the first stanza at the close, a kind of *Da Capo*, is not quite judicious: after asking a question and answering it, the same interrogatory should not again be put.

No. 3 is really made up of too common materials to allow the smallest modicum of praise to be bestowed on it.

No. 4 is a very agreeable serenade, and as far imitative as can be allowed or ever should be attempted.

No. 5 is an expressive air, with a rich, but not crowded accompaniment. The words would perhaps have justified a rather deeper tinge of melancholy in the music, which, though grave, does not quite speak that bitterest of griefs, hopeless love. The composition, however, is of a superior kind, and will certainly produce its effect on minds in unison with the poetry, as well as on all whose feelings are alive to tender air, and can enter into the merits of solid harmony and good modulation.

No. 6 is evidently intended to animate the people in

the cause of rational liberty. This Journal, however, has to do with taste, and not with politics; and it is only as an object of taste that we consider a political song. The great stickler for the divine right of kings (if there is any such in these days) may admire the Marseillaise Hymn, and the most determined Whig may be charmed with the beautiful Jacobite songs of Scotland. Whatever opinion may be entertained of the Political Unions, Mr. Attwood's song, considered as a Hymn to Liberty, cannot but be admired as an energetic poem, breathing a truly patriotic spirit. It is here very ably set. The melody is free and manly, with much of that grace which our best English music has borrowed from the Italian school; and the choral parts have that breadth and simplicity which ought to characterize all harmony for many voices. The accompaniment contains the materials of excellent orchestral effects, which any musician, who knows his art, could easily work up; and the performance of this piece on a great scale would undoubtedly heighten the enthusiasm of our public assemblies.

No. 7 is Mrs. Hemans' beautiful little poem, set by Mr. Nielson with so much feeling and propriety, that we counsel him to make his ballad perfect by a correction which he will, if we mistake not, confess to be necessary. It is the accentuation of the first word; the pronoun should not be emphatic, but the verb. The line ought to have been thus set:—



And another amendment may be made in the ninth and tenth bars of page 1, where the *or*, in the vocal part, make real and painful octaves with the base, both notes belonging to the harmony, and neither being what is termed a passing one. These alterations may easily be carried into effect by the performer, the latter by omitting either note in the base. The opening symphony to this is particularly tranquil, and partaking, in so far as inarticulate sounds can partake, of the sentiment of the poetry: indeed the whole is soothing and charming.

No. 8 is a lovely song; the master and the composer of taste are equally conspicuous in every bar. It does not play round the head, but it touches the heart. The following passage, a sequence of common chords, will not only serve as a specimen of the whole, but show what may be produced from the simplest materials when in able hands.





No. 9 is a very pretty waltzing song, simple and easy, yet not common. The accentuation, however, leads us to suppose that the composer is not much acquainted with the prosody of our language.

No. 10 is, in many respects, a very clever song; but the composer did not perceive that a suitable accompaniment to the first stanza would be wholly irrelevant to the second: hence he has followed the words, 'when the stormy blasts prevail,' in the first verse, and 'when the winds are lulled to rest,' in the second, by precisely the same loud and rapidly-sweeping *denii-semiquavers*!

No. 11 is an expressive, graceful, well-written song; the melody is natural and gentle, the accompaniment appropriate, and the words set with judgment.

No. 12 is but a commonplace, meagre affair. The air exhibits no feature, and the accompaniment no attempt. As samples of accent we have 'whércon;' 'and your dripping tresses,' &c.

DUETS, PIANO-FORTE.

1. OVERTURE to Die Zauberflöte, by MOZART, arranged by CHARLES CZERNY. (Wessel and Co.)
2. OVERTURE to the ballet of Prometheus, by BEETHOVEN, arranged and published as the preceding.
3. OVERTURE to Die Beherrscher der Geister, (the Ruler of the Spirits.) by C. M. von WEBER, arranged by L. ZERBINI. (Wessel and Co.)
4. OVERTURE to the opera of Faust, by Spohr, arranged by J. P. PIXIS. (Wessel and Co.)
5. FANTASIA sur la Polonoise fameuse du Comte Oginsky, composée par CHARLES CZERNY. Op. 252. (Wessel and Co.)

In arranging the overture to the *Zauberflöte*, M. Czerny, by attempting more than his predecessors in the same task have effected, has done less. When the numerous parts of a full score are distributed among various instruments, each of which has its own peculiar and distinguishable character, no confusion arises, provided the composer is a man of ability; but when all such parts are crowded together on a single instrument—on a piano-forte, which possesses none of that variety of which even an organ is capable,—when every note of the score is retained in an adaptation, no chance of distinctness is left, and only a mass of arpeggios or tremolos in semiquavers, and often shorter notes, producing noise, *et præterea nihil*, can be heard by

the most discriminating ear of those even who are intimately acquainted with the music. There is abundance of foppery in all this, foppery which has diminished, and is still diminishing, the number of real piano-forte amateurs: for it is to be supposed, is it to be wished, that any rational being—except public performers on the instrument, most of whom are irrational, and annoy more than they please—should dedicate a life to acquire a degree of execution which is actually injurious to good effect when achieved?

The overture to *Prometheus* does not admit of so much *remplissage* as that to the *Zauberflöte*, but wherever the arranger has been able to cram in notes, he has gratified his passion. Another consequence of this practice is, that, in order to find room for all the sixteen fingers and four thumbs, recourse is had to the extra-additional keys; to strings that have hardly a musical sound in them; and thus the upper parts are carried an octave higher than the composer ever dreamt of, his intentions are defeated, his effects are generally spoiled, and all because the adaptor thinks it redounds to his glory as a *pianist* to omit no note that can by any possibility be thrust in, to leave no finger unemployed that can by any contrivance be brought into action.

Mr. Zerbin, in his arrangement, has been guilty of no absurdity of the kind we complain of: he has acted as most probably the composer himself would have done, and not only adapted the overture of Weber in a manner suited to the character and powers of the instrument, but in such a way that the best effects of the score are preserved, and without calling for the incessant hard-working of every finger and thumb on the four hands of the performers, or the use of those keys which have seduced most living piano-forte composers into a course which threatens their ultimate ruin.

M. Pixis has kept a little within bounds: in his arrangement of the overture to *Faust* he has not been guilty of M. Czerny's *naïseries*: but he executed it many years ago, before the present folly had reached its zenith, and probably under the eye or instructions of the author.

The polonaise of the accomplished but ill-fated Count Oginsky is one of the most delicious compositions of the kind extant: to those acquainted with his history it is overpowering*. M. Czerny has taken this into his profane hands, and turned an air which, for pathos, has few equals, into absolute burlesque: he has disguised it in triplets; tortured it in runs of half notes, and otherwise so exceedingly ill-treated this song of the swan, that it is hardly recognizable by its most intimate acquaintance. All such acts are really high treason against music in general, that for the piano-forte in particular, and the perpetrators ought to be carried to the place of execution on a hurdle.

HARP AND PIANO-FORTE.

1. The favourite AIRS in BEETHOVEN'S Mount of Olives, arranged, with Flute and Violoncello Accompaniments ad lib., by N. C. BOCHSA. (Chappell.)
2. OPERATIC DIVERTIMENTO from Zelmira, arranged by W. HENRY STEIL. No. 3. (Chappell.)

THE pieces adapted by M. Bochsa, whom we have always admitted to be an excellent arranger, are the airs,

* See *Harmonicon* for Nov. 1824.

'See his Soul,' and 'Praise the Redeemer's Mercy,' the choruses 'He came towards this mountain,' and 'Seize him' with the trio, 'My soul with rage.' The laborious part of these falls on the piano-forte, as it should do, being an instrument of much greater capability than the harp. The accompaniments are perfectly easy, and by no means essential.

We are glad to see *Zelmira* brought forward in any shape; it is one of those operas that have not been sufficiently valued, and will attain its due rank when such comparatively trashy things as *La Cenerentola* and *L'Italiana in Algeri* are utterly forgotten. Mr. Steil has adapted 'Ah! se è ver,' the sweet cavatina, 'Ciel pietoso!' and 'Si regna, o principe,' in an easy but effective manner. If, however, he intends his selection to be confined to three pieces, two of the number might have been better chosen.

VIOLIN AND PIANO-FORTE.

1. *Les Belles Fleurs, a collection of MELODIES, arranged by C. H. MULLER. Books 1 to 4. (Cocks and Co.)*
2. *The Beauties of the Opera, selected from the dramatic works of AUBER, MOZART, ROSSINI, and WEBER, arranged and published as the preceding. Books 1 to 4.*

THE four books of No. 1 comprise Herz's popular quadrilles, six sacred melodies, well selected from Handel and Haydn, six Scotch airs, chosen with equal taste, and Chau-lieu's quadrilles, *Les Thérèses*.

No. 2 contain twelve airs from *Masaniello*, six airs from *Semiramide*, and as many from *La Gazza Ladra*, the best from each of these operas. The violin part is exceedingly easy, and takes the melodies, the piano-forte accompanying, the latter not at all more difficult than the other. These are both neat works in quarto, and cheap, the system now pursued in selling music being considered.

FLUTE AND PIANO-FORTE.

1. *BRILLIANT VARIATIONS on ROSSINI'S MARCH in MOSÉ, by THEOBALD BOEHM. Op. 16. (Gierock and Co.)*
2. *An admired SPANISH POLACCA, arranged by WM. BARK. (Bark.)*

ALLOWING for some of those tom-fooleries which 'brilliant' variations for the flute must exhibit now-a-days, No. 1 is a very good study on one of Rossini's best marches. The flute part demands a skilful performer, while the accompaniment is easy; and the length of the piece is moderate.

The polacca arranged by Mr. Bark is the popular one by Moretti. The whole is very agreeable and easy.

GUITAR.

1. *THREE RONDOS composed by C. EULENSTEIN. Op. 10. (Ewer.)*
2. *Six favourite WALTZES, arranged for TWO GUITARS, by P. PELZER. Op. 9. (Ewer.)*

M. EULENSTEIN's rondos are remarkably delicate and pleasing, and within the compass of ordinary players. We here find but one of those sinnings in harmony which are too common in guitar music: it is between the eighth and ninth bars of the introduction, where two abominable octaves occur, an evil, however, which may be remedied by omitting the three unnecessary inner c's.

There is nothing in No. 2 that calls for particular notice, so far as we can judge from a mere inspection of the parts, for we have not been able to congregate two guitars for the purpose of hearing these waltzes performed. Perhaps we shall stand excused by our readers for not having dived deeper into M. Pelzer's OPERA 9.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 185.]

AUGUST 3d. During the month of June and part of July, the Rev. Robert Willis, M.A., F.R.S., Fellow of Caius College, gave, at the Royal Institution, a second course of Lectures on Sound, which were substantially the same as he delivered at the same place last year, though augmented by new matter, and illustrated by experiments not exhibited on the former occasion. Among these, and by far the most curious one, was that of M. Savart, on a mode of producing a grave harmonic of great depth and intense power, an account of which the French philosopher gave in the *Annales de Chimie* for May 1831. The apparatus he invented for this purpose is accurately and minutely described by him, and, in few words, consists of a wheel four feet and a half in diameter, which gives rotatory motion to a bar of iron fixed like a spoke, about two feet and a half long, two inches wide, and six lines thick, which bar, in its circular motion, is made to pass rapidly through an aperture fitted to it, formed by two planks of wood,—and thus a sound is generated, which at first resembles a very weak explosion; but as its motion is increased, the shocks become more and more intense, so

as to seem as if the bar were striking against some solid body; and at the same time is heard a sustained sound, exceedingly grave, which at first appears feeble, but at length acquires so extraordinary an intensity, that during its continuance it is impossible to hear the sound of a human voice, of a bass, or even of an organ.

The important point, says M. Savart, is to ascertain at what number of such shocks the sustained sound begins to be heard, and he states these to be seven or eight per second, which corresponds to fourteen or sixteen simple vibrations in the same time.

The general plan of Mr. Willis's very scientific and important lectures will be seen in the subjoined syllabus.

Introduction—Nature and Properties of Sound—Modes of producing it; Pitch, Intensity, Quality.

Vibratory Motion—Of Strings—Laws of their Vibration—Monochord—Comparison of Sounds—Intervals—Nodes and Ventral Segments—Trumpet Marine—Orbits—Musical Stringed Instruments.

Vibrations of Rods and Plates.

Communication of Vibrations in Systems of Solids—
Sound-boards of Musical Instruments.

Vibrations of Columns of Air—Embouchure—Nodes
—Harmonics—Pipes with lateral holes.

On counting Vibrations—Sirene—Lyphone—Limits of
Sounds.

Reeds, or Vibrating Tongues—Eolina, &c.—Reed-
pipes—Ching—Vowel—Quality—Construction and Me-
chanism of the Organ.

Human Larynx.

Transmission of Sound—Velocity—Reflexion—Echo—
Waves—Communication of Vibrations by Air—to Columns
of Air, Strings and Membranes—Structure of the Ear.

4th. The King's Theatre closed this evening, and so disastrous a season has it proved in every respect, as relates to the Italian Opera, that I should not be surprised were it not to recover the shock for years to come. Many of the performers remain unpaid. Madame Cini has received not one shilling, except what her benefit produced; and the report, circulated in all the papers, of her having demanded exorbitant terms for continuing a few nights longer, are utterly false and groundless. On the contrary, she declined sixty, then eighty, and at last one hundred guineas a night, for the prolongation of her assistance; for, feeling indignant at some treatment she had experienced, she peremptorily refused to perform on any terms. So much for public report!

12th. Signor Paganini, the *Hon.* and a most ravenous one, of the day, having performed his four 'positively last' nights, has been prevailed on to 'defer his country engagements,' and play three times more, which performances were peremptorily to be his *final* last. The Signor, with Signora Petralia and Mr. Bennett for his condutors, is filling Covent Garden Theatre with dupes, his pockets with money, and reasonable people with wonder at English gullibility, while our summer theatres are losing two hundred pounds a week each! Goethe might well say of us, that we are alternately the envy and ridicule of the world.

15th. THE MUSIC OF JOVE'S OWN BIRD. The Rev. T. H. Hughes, in his *Travels in Greece and Albania*, says:—

'— we were startled by sounds of the most shrill and piercing music that ever met the ear. Mustafa, at our desire, brought in the musician,—a fine boy, who kept his father's flocks upon the mountains; his instrument was a simple pipe made of an eagle's wing. It was open at both ends, and required great strength of lungs to produce from it any variety of notes; but the airs played by the young musician were characteristically wild, and the sounds, though remarkably shrill, not deficient in sweetness.'

This is the first instance ever recorded of sounds being shrill and piercing, and at the same time sweet.

18th.—A new vocal society is about to be established, according to the *Spectator* of this day. If supported with spirit and managed with rigid impartiality—if no jobbing creep in to defeat the object of those who have only the advancement of the art in view, this may prove the means of rescuing vocal music from the degrading state in which the patronage of the great, exclusively bestowed on modern Italian music,—which is almost always bad,—and the mismanagement for years past of the King's Theatre, have brought the art:—

Spectator, August 18th, 1832.—'Our retrospect,' says

the writer 'of the Italian opera, last week ended with the following passage:—"To the art, some good will arise from the experience of the past season. The English singer and the English composer will feel that quiet and undisputed submission to the sovereignty of Italy will, henceforth, be cowardice and folly. We have now artists of all kinds able to dispute it. As long as we had to contend with giants, the strife was honorable,—even when ending in defeat; but to submit to the domination of pigmies, cannot and will not be borne."

'If we are correctly informed, this prediction is already in the course of fulfilment; and we may congratulate the English singers on the formation of a society, which contains more power and greater promise of good to the art than any that ever existed in this kingdom. It is an association of the principal English vocalists, for the practice and cultivation of classical vocal music, both English and foreign. We have frequently urged the formation of such a society, and we rejoice at its birth. There never was a time in which it was so much wanted, or started with so fair a prospect of success. No concert now exists in which the selection of vocal music is committed to those who know, or care, ought about it. The directors of the Ancient Concerts will not, perhaps dare not, travel beyond their old books. Lords Spiritual and Temporal are useful in their proper places; but they are sorry managers of a concert.

'Of the ability, or inclination displayed by the Philharmonic directors to take charge of this department of their selections, the schemes of the last season form a tolerably accurate test.

'Perhaps it is expecting too much from a set of instrumentalists, to look for much zeal or knowledge, beyond their own department of the art. By the constitution of the society, all unaccompanied vocal music is excluded; by its practice, all English music, and all choral music. Here is a large track of fertile and unexplored ground, which has, most unaccountably, remained unexplored and uncultivated for years.

'If the principal English singers have really been brought to understand the importance to themselves, and to the best interests of their art, of co-operation, they have it in their power to bring into action a stronger phalanx of talent than the metropolis ever presented.

'Such a union, we learn, has taken place; but in the absence of an official document, we are unable to vouch for the correctness of a list which has been repeated to us. If it be correct, the society will realize our most sanguine hopes and wishes on the subject, and will be able to effect as much for classical vocal music, as the Philharmonic has achieved for instrumental.'

22d. A MARE'S NEST FOUND.—The *Tipperary Free Press* gives the following account of what the writer calls a curious musical instrument. 'Among the curiosities of a reverend gentleman in the county of Waterford, is a musical instrument which has lately been brought from Barbary. It is made of detached pieces of hard wood, each smaller than the other, till it tapers to nearly a conical shape. The wood is about an inch in breadth, and the eighth of an inch in width, and the longest piece is about a foot in length each degrading [*lessening*, most likely] till they descend [*diminish*, perhaps] to four inches. These are attached to each other by means of strings which pass through either side, and the instrument is played on by an ivory ball attached to a whalebone about ten inches

n length. The music is excellent, and any tune may be performed on it.'

This, our readers will have discovered before they have read half through the account, is neither more nor less than an instrument known and made in England, and elsewhere, at least forty years ago, and, formed of the cheapest materials, is now met with in all German toy-shops, both abroad and in London. In Europe, however, glass is the substance employed.

23rd. For some time past, says *Le Cercle*, (a French paper newly established in London,) it has been remarked that the choruses of the French Opera are executed with a precision never before attained. This result is due to M. Habeneck, the leader of the band, who conceived the idea of having pedals placed near him, which, by very simple mechanism, beat time in both wings. By this means the chorus-singers are put in immediate communication with the orchestra, and can keep exact time with it, the chief of the chorus thus easily directing the body of singers. This process, it is stated, may easily be adopted in all lyric theatres.

Such may be a very useful contrivance when the chorus is behind the scenes, for then they are out of the conductor's sight, but when they are on the stage, which is most commonly the case, it would be wholly useless; for the baton of the conductor, the motion of which is distinctly visible to all, is far more sure than any pedal worked by machinery can prove. I doubt the accuracy of the account; it most likely has originated in some misconception.

24th. If what the same French paper tells us be correct, a musical amateur in France has challenged all the whistlers in Europe to produce as much noise with one instrument as he can make with his mouth. It is said, the paragraph continues, that he is coming to England, where he has been engaged by the director of the French theatre.

M. Laporte cannot do better than secure such talent as this whistler possesses; for a 'generous British public' ought to have the best of whatever Europe is able to produce; they delight in encouraging high art,—witness the sums expended on the Knight of the Single String! If this performer can imitate all the noises of a farm-yard in as perfect a manner with his whistle, as Signor Paganini does with his fiddle, he would be an invaluable acquisition to a legitimate winter theatre, particularly when it becomes an illegitimate summer one. English tragedy and English comedy are notoriously dull affairs, therefore it is perfectly vulgar to go to either Covent Garden or Drury Lane during the season; but in July, when an old French lady enacts youthful characters, and the harmony of turkeys, ducks, and hens, is imitated on a violin, then every private box is taken, and the theatre blazes with fashion. Then is the time for the whistler to make his débüt; for Signor Paganini will, by next year, become somewhat *usé*.—Mademoiselle Mars' age will have been discovered, and novelty is everything. Besides, should the great-expected performer not succeed on the stage, he may become exceedingly useful in M. Laporte's stable.

25th. With much concern I find it mentioned in the papers of this day, that a young musician of great talent, and of still greater promise, has fallen a victim to a disease which too commonly makes genius its prey:—Young Aspull, the clever young pianist, has, it appears, died at

Leamington of consumption, to which disease his brother fell a victim about a year since. He was in his 18th year. His funeral took place in Nottingham on the 22nd, and the Church Society, on the occasion, sang Hummel's fine chorus 'Hark! death.'

— What may very aptly be termed the *music of the chase*, i.e., racing and leaping music, is certainly on the wane: it is attacked on all sides; good sense, ridicule, nay, even fashion, are all against it; the compositions of Herz have little sale; those of Czerny remain on the shelf; and the works of Pixis are clean forgotten. That part of the press entirely unconnected with the musical world has just given music of this kind a sly stab. In Ponsonby's Dictionary (upon a truly novel plan) of the English language, which is about to be published, the following definition appears:—'MODERN MUSIC: the art of executing difficulties.'

— Somebody said, 'Let me make the songs of the country, and I do not care who makes the laws; of so much more moral potency did he consider that which is in the mouths of everybody, to what is only on the magistrate's and lawyer's tables, and in the warehouses of the King's printer. The *Courier* of this evening gladdens me by the information which, I trust, is quite authentic,—that songs in favour of Poland and of freedom are sung on all sides in Germany. Among them is one most remarkable, called *The German Chase Song*, in which the people are represented as hunting their thirty-eight rulers out of the country. It is adapted to the air to which the Poles sang a similar song when they expelled CONSTANTINE THE CREEP from Warsaw. The air much resembles the first of *Figaro*, in the *Barbiere di Siviglia*. In a country where every peasant feels the power of sound, and is willing to resist oppression, there is a strong probability of the action being soon suited to the words.

27th. Madame Pasta has engaged to perform at Venice during the Carnival, which season Madame Malibran is to pass at Milan. The former is enjoying retirement at her pleasant Italian villa. The latter is singing at Naples with great applause, and is shortly proceeding to Rome, where she is engaged for the early part of the winter.

— Mr. M. Mason has stated his losses to the assignees of Messrs. Chambers, at 21,000*l.*, and asks for a deduction of 6,000*l.* from his rent for the late season, and of 3,000*l.* for the two remaining years of his lease. In the stated amount of his losses, there surely must be some great error, or something unexplained. I should imagine 12,000*l.*, or, at the utmost, 14,000*l.*, to be nearer the mark, for he had no very enormous salaries to pay, and had a subscription amounting to 31,000*l.* at the very commencement of his season!

28th. The prospectus of the new vocal society which I have mentioned above, is out, and I rejoice to see that the encouragement of English music is a primary object. Gleees, those by the older masters, as well as of such as are living, are to form a prominent feature in the concerts; besides foreign compositions of excellence, songs, duets, concerted pieces, choruses, &c.; and ladies are to be admitted as subscribers. Among the members of the society are the most respectable names that the vocal department of the musical profession can boast.

FOREIGN MUSICAL REPORT.

VIENNA.

Court Theatre.—The opera of *Die Weisse Frau* (La Daine Blanche) was given here on the 1st June, for the first appearance of M. Breiting, who sustained the character of *George Brown*; he possesses a tenor voice of extraordinary power, particularly in the upper notes, and is a remarkably good actor; in the management of his voice, however, he is occasionally at fault, especially in the transitions from piano to forte, which are sudden and startling. He has since appeared as *Masaniello* in *Die Stumme von Portici*, and also in *Die Vestalinn* (La Vestale).

On the 27th June was reproduced the admired comic opera *Die Müllerinn* (La Molinara), in which Mad. Pohl-Beysteiner sang the part of *Röschen* very delightfully: the opera was very favourably received.

BERLIN.

Königliche Theater.—Meyerbeer's *Robert der Teufel*, after seventy-eight rehearsals, was given here, for the first time, on the 20th June, with the most brilliant success,—in fact, the cast of the characters was so judicious, and the pains bestowed upon all the minutæ of its production were so great, that the representation surpassed the most sanguine expectations.

A new opera of Donizetti's, *Die Macht der Kindlichen Liebe* (The Power of Filial Love), which was brought out shortly before *Robert der Teufel*, was also successful.

In the first week of July *Die Zauberflöte* was performed with an almost total new cast of characters. Mlle. Haus has appeared as *Agathe* in *Der Freyschütz*, and lastly as *Henrietta* in *Auber's Brant*; in which latter character she sang and played with such exquisite delicacy and taste, that she established a claim to rank among artists of a superior degree of intellect. The public acknowledged her meritorious exertions by the most lively applause. On the following Sunday Madlle. von Schütz played *Donna Anna* in *Don Juan*, and her conception of the part throughout, but especially in the introduction, was sublime. *Zerlina* was well sustained by Mad. Seidler. *Fidelio* has also been given again with its wonted success; Madlle. von Schütz as *Leonora*.

A new oratorio, *Die Zerstörung Jerusalems* (The Destruction of Jerusalem), composed by Music Director Carl Lowe, has recently been produced here; it is a masterly composition, remarkable for the sterling beauties of its melodies and the sublimity of their instrumentation.

The four brothers Müller, who have created a considerable sensation here as quartett players, have concluded their performances with the same quartett of Beethoven in C, with which they commenced their very successful career. They have left Berlin, with the intention of returning before the winter.

MUNICH.

The Manheim Orchestra, so celebrated under the Elector Karl Theodor, and subsequently known as the Musical Academy, established shortly after their arrival here,—now nearly half a century ago,—a series of Concerts, twelve in number, to be given every winter, at which amateurs and young professors of talent found an opportunity of making themselves known, and were received with encouragement. Within the last few years the num-

ber of these concerts has dwindled to six, and still more recently to three; and last winter they were entirely discontinued. Even the Sunday before Easter, which the Academy have hitherto always celebrated with the performance of some grand sacred work, such as *The Messiah*, *The Creation*, *The Seasons*, &c., was this year suffered to pass without that mark of distinction.

PRAGUE.

Boieldieu's opera, *Die Veyden Nächte* (Les deux Nuits), has been added to the repertoire of our theatre. The representation, as far as regards the singing, was very praiseworthy. Both the Dlls. Gued acquitted themselves admirably. Dlle. N. Gued, however, as *Malvina*, injudiciously introduced an air of Pacini. M. Podhorsky performed the part of *Lord Fingal*, M. Diska that of *Edward*, and M. Dams that of *Victor*.

MAGDEBURG.

A new opera, composed by M. Schubert, and entitled *Die Schlacht bey Murten* (The Battle near Murten), the libretto by M. Ploek, has lately been produced. It is a composition of much merit, and was very satisfactorily received.

MILAN.

Dlle. Heinefetter has arrived here, and was received on her first appearance in the most gratifying manner; the opera *Orfanelli*, by Ricci, owing to the number of reminiscences it contained from one of his late operas, created very little sensation as a composition: the voice and talents of the Prima Donna, in fact, may be said to have saved it from total failure. This lady is indefatigable in the further cultivation of her talents, under the immediate superintendence of Donizetti, in order that all her powers may be exhibited in the most brilliant light.

GENOA.

A new opera, under the title of *Elisa di Montalivieri*, the maiden effort of a M. Grenata, a young composer of considerable promise, has been received here with much applause. The composer, poet, and singers, were called forward at its conclusion.

BOLOGNA.

It is understood that Mad. Malibran has concluded an engagement with the theatre here for the ensuing season, and is to receive, for the eighteen nights on which she is to appear, no less a sum than 36,000 francs.

PADUA.

Dlle. Unger has been singing here during the fair with the most distinguished success. She is engaged for the Lent season, next year, for the *Teatro della Pergola* at Florence, and Donizetti is engaged writing a new opera, expressly for her, to be produced on the occasion.

MADRID.

Generali's *Jephtha's Sacrifice* has been produced here. The singers acquitted themselves very creditably, and the performance generally was as satisfactory as could have been expected.

THE DRAMA.

KING'S THEATRE.

PAER's *Agnese* was revived on the 28th of July, the charming music of which presented a rich and remarkable contrast to the more modern Italian dilutions that have inundated this theatre for some years past. The *libretto* is a dramatic version of Mrs. Opie's novel, *The Father and the Daughter*, but made to end well. It was first produced here in 1817, and after bringing five overflowing audiences, was suddenly withdrawn, out of respect to the feelings of an illustrious family, the head of whose house was then suffering from a mental malady, the symptoms of which, it was said, very much resembled those exhibited in such striking colours in the character of *Uberto*, the unhappy lunatic father.

This part was now assigned to TAMBURINI, who sang it delightfully, and acted it with feeling and correctness, though certainly not with the nature and force, the breadth and depth, of AMBROGETTI, whose performance of it defied criticism, and drew from Mrs. Siddons a declaration that it was the finest piece of acting she had ever witnessed. As a singer, however, he was defective; but such were his histrionic powers, such his means of representing passion of every kind and all the varieties of each,—so entirely did he absorb the attention of his audience and create something very like, if not real, illusion, that his vocal deficiencies were forgiven, or, rather, passed unobserved; and it may safely be asserted that none on the Anglo-Italian stage ever was so universally approved,—ever produced so much effect, or left so deep and lasting an impression, as this representative of the vivacious, gallant, and bold *Don Giovanni*, and the grief-stricken, heart-broken father, *Count Uberto*.

But, to return to TAMBURINI: his first duet with *Agnese*, 'Qual sepolero,' at once set our mind at rest as to his means of going through the whole opera; and we do not envy the feelings of him among the auditors, if such a one there were, who, having musical taste, was not affected by the beautifully wailing, most tender and touching air, 'Agnese, io ti perdo!' Signora GRISI's *Agnese* was in some respects commendable, but wherever softness and delicacy of voice were necessary, she was unequal to the part. We shall never cease to remember Madame CAMPORESE in this, whose strong natural sensibility, modified by early education and the habits from birth of the best society, especially qualified her to represent a character in which so much feeling, duly controlled, is required. Nor shall we forget that, in the subordinate part of *Carlotta*, the charming Miss M. TREE (now Mrs. Bradshaw) made her first public theatrical and musical essay.

Thus has ended a season which, if we compare the promises made with what were performed, may be said to have been one uninterrupted series of disappointments. As to the Italian opera, this remark applies in full force, and without a single exception. The German opera realized the hopes held out, so far as the *Frieschütz* and *Fidelio* are concerned. *Macbeth* did not succeed,—the *Schweitzerfamilie* counted for nothing, and *Don Juan* proved a most decided failure. Instead, therefore, of hearing at least half-a-dozen of the finest works of the best school in Europe, which would have been not only practicable, but was wished and recommended by the performers themselves, we were, in point of effect, limited to two.

Had an early and proper use been made of the French company, Meyerbeer's *Robert le Diable* might, under his direction, have been brought out in a manner to command much greater success than it met with; and we could also have had two other works from the *Académie Royale*: thus the town would not only have found a wider field of amusement opened to them, and consequently the treasury of the theatre would have been better filled, but the art itself—which Mr. Mason in his prospectus seemed to wish to take under his protection—must have benefited by the introduction of a new style, as exhibited in works which the untravelled among us have never heard performed either as composed, or in the original language.

The Italian opera, then, has received a dangerous, if not a mortal, wound this season: the application for a licence to perform German operas late in the autumn has been refused; and at the moment we are writing, the affairs of the King's Theatre appear to be in a state that bodes no great good, either to the property or to that numerous class of persons who place their dependence on the success of the establishment.

We have now to add a few words concerning

THE GERMAN OPERA.

MADE. SCHREDER, MM. HAITZINGER and PELLEGRINI abandoned their posts in despair before the termination of the season, and their places were filled up by very secondary performers; in fact, by chorus-singers.

The Madlle. FISCHER mentioned in our last, the *replacement* of Mad. SCHREDER DEVRIENT, certainly did not come up to the expectation which some paragraphs in the newspapers led many, unacquainted with such notices, to form. Nay, several who think truth the briefest and best chronicle, declared that she had proved a thorough failure. We last heard her in the *Freischütz*, and left the house long before the piece was finished,—a most ungallant act, it must be confessed,—but we had enjoyed quite enough, and *jam satis est*, has been an admitted maxim ever since Augustus patronised wisdom and wit.

Were the Coliseum repaired, and operas performed in it, Madlle. FISCHER would be exactly the person to engage: no one of the £7,000 which its seats could accommodate, would complain of not hearing her. If even Salisbury Plain were provided with benches, and converted into a huge pit, every person might have his *quid pro quo*—his pennyworth for his penny, in vulgar language—if this lady, with her penetrating vocal sounds, were engaged as *prima cantatrice*, and she in 'fine voice,' as the newspaper critics have it, which is her usual good fortune to be, no doubt,—for nothing short of the cold of Baffin's Bay, Fahrenheit = -20°, and a fresh wind blowing, could make any impression on an organ which seems to be composed of the same materials as the trumpets used for the destruction of Jericho.

ENGLISH OPERA, OLYMPIC THEATRE.

A new operatic drama, entitled *The Conscript's Sister*, has been produced at this theatre, with very considerable success. The music in it is pleasing; but as it will probably come under our notice when printed, we shall not at present enter further into its merits.

MEMOIR OF CHARLES BURNEY, Mus. Doc., F.R.S.

A LIFE of the celebrated Historian of Music has been for years past expected from the able pen of his daughter, Mad. D'Arblay; we have therefore delayed from time to time our biographical notice of an individual so distinguished in the art to which our work is devoted, hoping that we should have an opportunity of drawing much information from the most authentic and best possible source: but we can no longer postpone a memoir so often and eagerly asked for; we consequently must compile it from such materials as are now open to use; our foundation, indeed, being a sketch sanctioned by Dr. Burney himself, and published many years ago: and our own personal knowledge of him and his family enables us to add considerably to what has already been made known, as well as to rectify some few errors in dates, &c., which have hitherto remained uncorrected.

CHARLES BURNEY was born of respectable parentage in the city of Shrewsbury, on the 7th of April, 1726: the first part of his education he received at the free-school of that city, and was subsequently removed to the public school at Chester, where he also commenced his musical studies under Mr. Baker, organist of the cathedral, and a pupil of the celebrated Dr. Blow. When about fifteen years of age, he returned to his native town, and for three years longer pursued the study of music as a future profession under his elder brother of the half blood, Mr. James Burney*, organist of St. Mary's, Shrewsbury, when, by the advice of Dr. Arne, he was sent to London, and placed under that celebrated master for another term of three years. In 1749 he was elected organist of a church in Fenchurch-street, and, in the winter of the same year, engaged to preside at the harpsichord in a subscription concert then recently established at the King's Arms in Cornhill. In the season of 1749-50 he also composed for Drury-lane theatre the music of three dramas, namely, Mallet's tragedy of *Alfred*, Mendez's *Robin Hood*, and *Queen Mab*. The success and popularity which attended these early productions might have attached Mr. Burney permanently to theatrical composition, and thus deprived the world of his literary labours; but fortunately, as it turned out, for the cause of musical literature and his own reputation, the confinement and air of the metropolis appeared to threaten seriously his health, and even his life: his physicians apprehended approaching consumption, and yielding to their advice, he consented to retire, for a time at least, into the country: he therefore accepted the situation of organist at King's Lynn, in Norfolk, with a salary of one hundred pounds a year, and continued to reside in that town for the succeeding nine years. In this retreat he formed the design and laid the foundation of his future great work, the GENERAL HISTORY OF MUSIC.

In 1760, his health being completely re-established, Mr. Burney returned to London, and entered upon the exercise of his profession with increased profit and reputation. He had by this time a large young family, and his eldest daughter, about eight years of age, obtained great celebrity in the musical world by her surprising performances on

* Mr. James Burney was born about 1709, and appointed organist of St. Mary's in 1735: in this post he continued until his death, which happened in 1789.

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the harpsichord. Mr. Burney also, soon after his arrival in London, published several concertos which were much admired. In 1766 he brought out at Drury-lane, with considerable success, a musical piece entitled *The Cunning Man*, founded upon, and adapted to the music of, J. J. Rousseau's *Devin du Village*. It was a playful and spirited free translation, not a mere version, of the original; and a contemporary critic says of it, 'The translator has adapted his translations to the melodies that were made to the French words and measure, with so little violence to our language, that he does not appear to have been under any restraint: the dialogue is pleasing, the versification easy, and the turn of the original happily preserved.' On the 23rd of June, 1769, the University of Oxford conferred on Mr. Burney the degrees of Bachelor and Doctor of Music, on which occasion he performed an exercise consisting of an anthem of considerable length, with an overture, solos, recitatives, and choruses, which continued long to be a favourite at the Oxford music meetings, and was frequently performed abroad under the direction of the Doctor's friend, the celebrated Emanuel Bach.

In the mean time, neither the assiduous pursuit of his profession, nor the multiplied engagements to which musical men are liable, had interrupted Dr. Burney's collections for his History of Music. He had now exhausted all the information that books could afford him: but these, as he remarks in the introduction to his *Travels*, are in general such faithful copies of each other, that he who reads two or three, has the substance of as many hundreds; and were far from furnishing all the information he wanted. Even if the past history of the art could have been accurately and completely detailed by a digest of previous publications, its actual and present state could be ascertained only by personal investigation, and familiar converse with the most celebrated professors in foreign countries as well as his own. For this purpose he resolved to make the tour of Italy and Germany, determined to hear with his own ears and see with his own eyes; and, if possible, to hear and see *nothing but music*. For although he might have amused himself agreeably enough in examining pictures, statues, and buildings, it was necessary he should economize the little time he could afford to absent himself from England; and he could not indulge in general observation without neglecting the chief business of his journey. He determined, therefore, not to have his 'purpose turned awry' by any other curiosity or inquiry. With these views he quitted London in the beginning of June, 1770, furnished by the Earl of Sandwich (a distinguished amateur of music) with commendatory letters, in his own hand-writing, to every English nobleman and gentleman who resided as a public character at the several cities through which he intended to pass. Proceeding first to Paris, he spent several days in that city; and then went by the route of Lyons and Geneva (where he had an accidental interview with Voltaire) to Turin, and visited, in succession, Milan, Padua, Venice, Bologna, Florence, Rome, and Naples,—consulting everywhere the libraries and the learned; hearing the best music and most celebrated performers, both sacred and secular; and receiving everywhere the most cheerful and liberal assistance toward the accomplishment of his object. On his return to Eng-

land, Dr. Burney published an account of his tour, in one volume, which was extremely well received, and deemed by the best judges so good a model for travellers who were inclined to give a description of what they had seen or observed, that Dr. Johnson professedly imitated it in his own *Tour to the Hebrides*, saying, 'I had that clever dog Burney's Musical Tour in my eye.'

In July, 1772, in order to complete his original plan, Dr. Burney again embarked for the continent; to make the tour of Germany and the Netherlands, of which, on his return, he also published an account in two volumes. At Vienna he had the good fortune to make the intimate acquaintance of the celebrated poet Metastasio,—a circumstance the more honourable to Dr. Burney, as Metastasio was then at an age when new friendships are not frequently formed, and was, besides, remarkably difficult of access to strangers, and averse alike to new persons and new things. Here he also found two of the greatest musicians of that age, Hasse and Gluck. From Vienna he proceeded through Prague, Dresden, and Berlin, to Hamburg, and thence, by the way of Holland, to England, where he immediately devoted himself to the arranging of the invaluable mass of materials which his laborious and expensive travels had enabled him to collect.

In 1773, Dr. Burney was elected a Fellow of the Royal Society.

In 1776 he published the first volume of his '*General History of Music*,' in quarto; and in the same year the complete work of Sir John Hawkins on the same subject appeared. Between the two rival histories the public decision was loud and immediate in favour of Dr. Burney. Time has modified this opinion, and brought the merits of each work to their fair and proper level,—adjudging to Burney the palm of style, arrangement, and amusing narrative, and to Hawkins the credit of minute accuracy and deeper research, more particularly in parts interesting to the antiquary and to the literary world in general. Hawkins wrote in the temper, and with all the attachments and even prejudices of an age which, at the moment he gave his labours to the world, had already passed away; so that his musical readers had little or no sympathy with his opinions or his feelings. Burney, on the contrary, felt it impossible to expect that music, which, above all other arts, so much depends on imagination and feeling, should ever be permanent; and that although there are, no doubt, particular periods at which one might wish it to stop if it were possible, yet as that wish cannot perhaps, fortunately, be gratified, it is best to comply with necessity, in good humour, and with a good grace: in fact, that to 'stop the world in its motion is no easy task; on we *must* go, and he that lags behind is but losing time, which it will cost him much labour to recover.' In conformity with this feeling Dr. Burney marched with the age, and produced a book which carried its own welcome with it. The critics of the day, too, were his friends; and though, perhaps, they did not bestow on his work more praise than it deserved, it must be allowed that they attacked Sir John Hawkins's with a virulence and animosity which it was far from meriting. Time, however, as before remarked, has adjusted the balance.

The subsequent volumes of this history were published at unequal intervals, the fourth and last appearing in 1789.

When the extraordinary musical precocity of the then infant Dr. Crotch first excited the attention, not only of the musical profession, but of the scientific world, Dr. Burney, at the request of Sir John Pringle, drew up an

account of the infant phenomenon, which was read at a meeting of the Royal Society in 1779, and published in the philosophical transactions of that year. The Commemoration of Handel, in 1784, again called forth the literary talents of the historian of music; his account of those magnificent and astonishing performances, published in quarto, for the benefit of the Musical Fund, is well known to every musical reader; and the life of Handel, by which it is prefaced, still holds its rank as one of the best memoirs to be found in the whole range of English biography. The author received for this work the small sum of 100*l.*, which he accepted rather than disoblige his friend Lord Sandwich.

Dr. Burney also wrote 'An Essay towards the History of Comets,' 'A plan of a Musical School,' &c.; and a life of his friend Metastasio, published in 1796, in three volumes octavo, a work which, though it contains many letters of rather a maukish kind, is still highly estimable for its candour, information, style, and taste. His last literary labour was as a contributor to Rees's *Cyclopædia*, for which work he furnished all the musical articles, except those of a philosophical and mathematical kind. His remuneration for this assistance was 1000*l.*, and as most of the matter was extracted without alteration, from his *History of Music*, the price was perhaps not inadequate to the service rendered.

During a long life, Dr. Burney enjoyed the intimate acquaintance of almost every contemporary who was distinguished either in literature or the arts: with Dr. Johnson he was in habits of friendship; and it is known that soon after the death of that colossus of literature he had serious thoughts of becoming his biographer;—a task which, to judge by his other productions of a similar nature, it is much to be regretted he was diverted from, as it would probably have been infinitely superior to any that appeared; but the subject was so overwhelmed with various publications, that he withdrew from the crowded competition, and relinquished his design.

During many years Dr. Burney lived in St. Martin's-street, Leicester-fields, in a house which had once been the residence of Sir Isaac Newton; but about the year 1789, on being appointed organist to Chelsea College, he removed to a commodious suite of apartments in that building, where he spent the last twenty-five years of his life in the enjoyment of a handsome independence, and the contemplation not only of his own well-earned fame, but the established reputation of a family, each individual of which (thanks to their parent's early care and example) had attained high distinction in some walk of literature or science. In all the relations of private life, as a father, a husband, or a friend, his character was exemplary, and his happiness such as that character deserved and ensured. His manners were peculiarly easy, spirited, and gentlemanlike; he possessed all the suavity of the Chesterfield school without its stiffness, all its graces, unalloyed by its laxity of moral principle. At length, full of years, and rich in all that should accompany old age, he breathed his last, on the 12th April, 1814, at his apartments in Chelsea College. His remains were deposited on the 20th of the same month in the burying ground of that establishment, attended not only by the several members of his own family (of which he had lived to see the fourth generation), but by the Governor, Deputy Governor, and chief officers of the College, and many other individuals distinguished for rank and talent. The pall-bearers were the Hon. Frederick North (afterwards Earl of Guilford), Sir George Beaumont, Dr. Moseley, Mr. Townsend, Mr. Rogers (the poet), and Mr. Salomon, so that polite literature, the fine

arts, medicine, poetry, and music may each be said to have delegated a representative to pay the last honours to the historian of music.

As a composer, Dr. Burney's principal works, in addition to those already mentioned, are *Sonatas for two Violins and a Bass*, two sets; *Six Concert pieces, with Introduction and fugue for the Organ*; *A Cantata and Song*; xii *Canzonetti a due voci in canone, poesia dell' Abate Metastasio*; *Six Duets for German Flutes*; *Six Concertos for Violin &c. in eight parts, Two Sonatas for Piano Forte, Violin, and Violoncello*; *Six Harpsichord Lessons, &c.*

It would be unjust to close a memoir of Dr. Burney without a further and more detailed notice of his progeny. His eldest son, JAMES BURNEY, entered early in life into the naval service of his country, and accompanied Captain Cook in his second and third voyage round the world; afterwards commanded the Bristol, 50 gun ship, on the East India station, where he was for some time acting as Commodore; and having attained the rank of Rear-Admiral, died in 1821, in his 71st year. In the ranks of literature he is known as the author of many very judicious tracts, and a most able and laborious History of Voyages of Discovery in the Southern Ocean, in five quarto volumes. Dr. Burney's second son, the Rev. Charles Burney, D.D., rector of St. Paul's, Deptford, who survived his father only about three years, and died 25th December, 1817,

was one of the most learned and accomplished scholars and able critics, more especially in Grecian literature, of his day. His library, which in that department was considered the most complete ever collected by an individual, and was also extremely rich and valuable in other points, was purchased by the nation at the expense of about 14,000*l.*, and deposited in the British Museum. But distinguished talent and high cultivation were not confined to the male descendants of Dr. Burney. The celebrity of his eldest daughter's musical performances, even in her infancy, has been already mentioned. The novels written by his second, Madame D'Arblay, *Evelina*, *Cecilia*, &c. formed a new era in that species of composition, and although the manners portrayed in them with so lively a pen are now nearly obsolete, the vivacity of style, variety, and discrimination of character, as well as the purity of feeling and strong interest of story evinced in them, are such, that they are still sought after with eagerness and read with delight and improvement. A still younger sister followed the track of Madame D., with considerable, though not equal, success. But the ancestor's talent has descended even to the third generation; Martin Charles Burney, Esq., Barrister-at-law, and the Rev. Charles Parr Burney, D.D., of Greenwich, by their superior attainments, keep up the credit of a name which has been so long distinguished, not in this country alone, but in every part of Europe.

THE ECCLESIASTICAL CHOIRS OF GREAT BRITAIN AND IRELAND.

NO. IV. LICHFIELD CATHEDRAL.

[From a Correspondent.]

Oswy, king of Northumberland, is said to have founded a church on the spot where the cathedral stands, A. D. 657, which was enlarged and beautified by Offa, A. D. 785. The present church was erected by Roger de Clinton, in the reign of Henry I., A. D. 1130, to which was added the Lady Choir by Walter de Langton; and among the many that suffered in the civil wars, this cathedral stands conspicuous.

The bishoprick, till the Restoration, was styled of Coventry and Lichfield; but since then all acts of the see are in the name of the Bishop of Lichfield and Coventry. The present income of the bishoprick is supposed to be about six thousand pounds, with a palace at Lichfield, and a castle at Eccleshall in Staffordshire.

The members of the cathedral are, a Dean, Precentor, Chancellor, and Treasurer, six Canons-Residential, seventeen Prebendaries, five Priest-Vicars, seven Lay-Vicars, a Sacrist, a Divinity Lecturer, a Subsacrist, an Organist, eight Choristers, and two Vergers.

The Chapter consists of the Dean and six Canons, who hold a court in the chapter-house every Friday.

The Canons have the right of choosing the Dean, confirmed to them A. D. 1259. The Deanery is worth about four thousand pounds per annum, with a residence in the Close adjoining the cathedral*. The present Dean, the Rev. John Chapel Wodehouse, was elected in 1807.

The income of the Canons averages from six hundred to eight hundred pounds, with a splendid house in the

Close. Each Canon is required to keep two months' residence in the year. The Chancellor receives about six hundred pounds per annum.

The College, or Company of Vicars-choral, consists of five members in orders, and seven laymen, who enjoy considerable privileges*. We find that in the year 1240 the Subchanter, Sacrist, Vicars, and Clerks, lived in a collegiate manner, had houses and separate estates, which were augmented by Bishop Langton and other benefactors. In 1374 they had a common seal and mace; the former they now have in use. They have statutes for the regulation of their conduct, confirmed by Bishop Lloyd in 1693, directed to be read four times in every year. The first Priest-vicar is the Subchanter, and is appointed by the Precentor, who is master of the choir. The other Priest-vicars are appointed by the Canons†.

The income of the Vicars-choral is an unfixed and uncertain salary, dependent on the determination of leases for lives and years granted by them, also on tithes in the county of Stafford and elsewhere; but it may be said to average from eighty to one hundred and twenty pounds a year, and a residence for each in the Close, called the vicarage. Here also they have an ancient building, called the Vicar's Hall, where music used to be performed, but which, like many other pleasant old customs, is discontinued. We believe it may justly be stated, that this choir is inferior to none either in talent or respectability; but we must take the liberty of hinting to the present gentlemen of the choir, that were a little more attention paid to the important and complicated business connected with

* In the reign of Henry VIII. there were twelve Priest-vicars and seven Laymen.

† The Prebendaries' stalls are supposed to be the best in England, but no account can be rendered of their value.

* Has not our Correspondent overrated the emoluments of this deanery?—Editor.

their estates and privileges, their income might be increased, and made a more determined and fixed revenue*.

The present Lay-vicars are Messrs. Spoforth, organist, Taylor, Mathews, Machin †, Hunt, Pearsall, and Bennett.

The Choristers' salaries average from seven to twenty pounds. They are instructed in music by the Organist, and their duties are punctually attended to.

The Organist receives the same salary as the Vicars, and is required, as they are, to attend service twice a day; but, as in the case of many other cathedrals, there is an assistant, and upon him depends (in the absence of the Organist) the performance of the service, often to the disadvantage of the choir.

The Choristers are appointed and governed by the Pre-

* In 1526 the Vicars exhibited articles of complaint against the Dean and Canons for a more strict performance of the statutes and commons.—*Harwood's Hist. of Lichfield*.

† Mr. Machin distinguished himself at the Dublin Musical Festival in 1831.

centor, as enjoined by the statutes of the cathedral. The Organist is master of the boys in music, and instructs them daily after morning service. Beyond this, till within a recent period, there has been no establishment in this cathedral for any other branches of education. A school for the separate use of the choristers was wanted, which the Dean and Chapter have lately found means to provide, so far as to give them a master for reading, writing, and arithmetic. ELIAS ASHMOLE, an eminent antiquary and herald, the founder of the Ashmolean Museum at Oxford, was a chorister in this cathedral*.

* In the reign of Henry VIII. a school-house, having the words *Domus Choristis* inscribed on the gateway, was built for the choristers within the Close, where they resided with their master, till within a very recent period. In 1772 the estate was let on a building lease, and the school, in a great degree, broken up! Let us hope that the Commission named to inquire into such abuses will not let this matter escape their notice.—(Editor.)

ON THE PROBABLE MERITS OF ANCIENT MUSIC.

THE music of the ancient Greeks appears to have had a much greater moral influence than that which is exercised by the music of modern times: hence it is inferred that ancient music surpassed that of the moderns in excellence. Antiquaries have deciphered some fragments of Greek music, and found them very uncoth; whence, as well as from the limited powers of the Grecian instruments, it has been inferred that Greek music was rude and barbarous. That there are not sufficient grounds for either conclusion, will be endeavoured to be proved in the subsequent inquiry.

Of the extent of the moral influence of ancient music there can be no doubt. The art was held in the highest estimation among the Greeks during the whole period of their history. To excel in it was considered an accomplishment fitting the greatest rank and gravest character, and it was held to be a powerful agent in forming the mind of youth, as well as in rousing the feelings of patriotism and courage. Tyrtæus, though no warrior by profession—for he was a cripple—was a warlike poet and an inspiring musician, and not less celebrated in the one character than in the other. The Spartan soldiers, before going on an expedition, were prepared, by the martial strains of Tyrtæus, to brave every form of danger and death. The ancient writers are full of the effects of music on the passions. Plutarch relates, that Terpander, by means of his music, appeased a violent sedition among the Spartans; and that Solon, merely by singing a poem of his own composition, persuaded the Athenians to renew an unsuccessful war which they had given up in despair. Thucydides says, that, when the Lacedæmonians went into battle, it was their practice to play soft music for the purpose of preventing their courage from becoming too impetuous; but that, on one occasion, when the day was going against them, Tyrtæus, who was acting the part of a musician, quitted the soft Lydian mode, and began to play in the Phrygian, which so reanimated the retreating troops, that they returned to the charge, and gained the victory. Dryden's description of the effect of the lyre of Thimotheus on the mind of Alexander, is founded on incidents in the life of that hero. Plutarch says, that when the celebrated flute-player, Antigides, played a martial

air before him, he became so inflamed, that he sprung from the table and seized his arms; and his rushing from the banquet with a torch in his hand, to destroy the conquered capital of Persia, is a circumstance which really happened. The celebrated painter, Theon, when about to exhibit a picture of a martial subject, made a trumpeter sound a charge before withdrawing the curtain—an exquisite piece of foppery according to our ideas; but it is described as producing the desired effect.

The lyrists and flute-players of antiquity received rewards for their public performances, equal to the most extravagant salaries now given to our Italian Opera singers, and were, consequently, equally splendid and luxurious in their way of life. Amabeus, the harper, whenever he sung on the stage, was paid an attic talent (nearly 200*l.*) for his performance; and Xenophon, in the following passage, gives a striking picture of the manners of those performers:—'If,' he says, 'a bad performer on the flute wishes to pass for a good one, how must he set about it? He must imitate the great flute-players in all those circumstances which are extraneous to the art itself. And principally, as they are remarkable for spending great sums in rich furniture, and for appearing in public with a great number of servants, he must do so likewise.' Human nature is the same in all ages; there are few modern arts or professions in which similar methods of gaining distinction are not successfully resorted to.

The powerful influence of the Greek music on the passions and feelings argues little in favour of its intrinsic excellence. We find that a Highland pibroch, played on the bagpipe, is as powerful an incentive to courage in the day of battle, as the strains of Tyrtæus could have been. The strong moral agency of the songs of Dibdin, in inspiring our sailors, not only with courage, but with noble and generous sentiments, must certainly be mainly ascribed to the poetry, but the influence of the music soon became; by association, as powerful as the verse. It was the vigorous poetry, for instance, of the Marseillaise Hymn, acting on minds already excited by the events of a momentous crisis, that roused the population of France to enthusiasm; and then the music, by itself, produced a similar effect; for it excited ideas of the poetry and the

circumstances of the time. The Marseillaise has been heard in France a thousand times since the fever of the first revolution terminated, with no other feeling than the admiration, and a certain degree of excitement, which are always produced by spirited poetry and music. But no sooner did a new revolution break out, than the similarity of the crisis awoke all the old associations connected with this song, and then, and as before, it resounded in every quarter, raising the feelings of the people to ardour, enthusiasm and phrenzy. Such, no doubt, was the manner in which the patriotic songs of antiquity produced the great effects ascribed to them.

As to the effects of music, merely instrumental, in battle, it must be partly ascribed, no doubt, to some direct influence which seems to be possessed by certain sounds. The note of a trumpet has, in itself, something rousing; and the inspiring effect of the beating of drums, when combined with the 'pomp and circumstance of glorious war,' is universally felt. Mr. Bruce, after describing an Abyssinian trumpet, says, 'This trumpet sounds only one note, E, in a loud, hoarse, and terrible tone.' It is played slow when on a march, or where no enemy appears in sight; but afterwards it is repeated very quick, and with great violence, and has the effect on the Abyssinian soldiers of transporting them absolutely to fury and madness, and of making them so regardless of life as to throw themselves in the midst of the enemy, which they do with wonderful resolution. I have often, in times of peace, tried what effect this charge would have upon them, and found, that none who heard it could continue seated, but that all rose up, and continued the whole time in motion.' This is an exact description of the effect of the bagpipe on the Scottish Highlanders.

The musical *saxans* of two or three centuries ago were so little aware of the circumstances which contributed to the effects of the ancient music, that they tried to discover and imitate the ancient methods of composition and performance, and imagined that they would thus achieve some of the wonders they read of in Greek authors. We find an amusing instance of this, very gravely related in a curious work, 'Histoire de la Musique et ses Effets,' published at Amsterdam in 1725, where we are told that, when Claude le Jeune, a famous musician of the sixteenth century, was performing one of his airs, at the nuptials of the Due de Joyeuse, at a concert in the royal chamber, a young nobleman was so transported with passion, that he put his hand to his sword, and insisted on fighting with the persons about him; which extravagance surprised the king exceedingly; but Claude told his majesty that it was merely the effect of his music, and that he would calm the young gentleman in a moment, by playing an air in the *hypophrygian* mode. He did so, and the subject of his experiment immediately returned to his senses, and begged pardon of the king, who laughed at his vivacity. This piece of consummate pedantry shows us that one feature in the character of the prince of pedants, Cornelius Scriblerus, is drawn to the life. When that most erudite person is declaiming with enthusiasm on the marvellous effects of the ancient music, his brother shows him two apple-women scolding in the street, and advises him, as he is a performer in the ancient style, to try his skill upon them. With that, Cornelius, undressed as he was, jumps out into the balcony, his lyre in hand, in his slippers, a stocking upon his head, and waistcoat of murrey-coloured satin upon his body: he touched his lute with a very unusual odd sort of an *harpegiatura*; nor were his hopes frustrated. The odd equipage, the uncouth instrument, the

strangeness of the man and of the music, drew the eyes and ears of the whole mob that were got about the two female champions, and at last of the combatants themselves. They all approached the balcony in as close attention as Orpheus's first audience of cattle, or that of an Italian opera when some favourite air is just awakened. The sudden effect of his music encouraged him mightily, and it was observed he never touched his lyre in so truly a chromatic and euharmonic manner as upon that occasion. The mob laughed, sung, jumped, danced, and used many odd gesticulations, all which he judged to be caused by the various strains and modulations. 'Mark' (quoth he) 'in this the power of the Ionian; in that you see the effect of the *Æolian*.' But in a little time they began to grow riotous, and threw stones: Cornelius then withdrew, but with the greatest air of triumph in the world. 'Brother,' (said he,) 'do you observe I have mixed, unawares, too much of the Phrygian; I might change it to the Lydian, and soften their riotous tempers, but it is enough. Learn from this sample to speak with veneration of ancient music. If this lyre, in my unskilful hands, can perform such wonders, what must it not have done in those of a Timotheus or Terpander!' Having said this, he retired with the utmost exultation to himself, and contempt of his brother; and, it is said, behaved that night with such unusual haughtiness to his family, that they had all reason to wish for some ancient tibicen to calm his temper.

In ancient times, as in rude nations at the present day, and among the rudest classes of society in civilized nations, the stronger passions were the great springs of action. Now, the educated classes are actuated by principles, or by deliberate considerations of advantage. In our day, therefore, poetry and eloquence, as well as music—the united power of which was resistless—have lost their moral influence, unless upon those classes among whom the voice of passion is louder than that of reason. The effect of oratory is now much diminished in the senate, but still is felt on the hustings; and, in the same manner, it is only among the multitude that songs and ballads produce any excitement. It is not because poetry and eloquence are inferior to what they were in ancient times, that they no longer produce similar effects, it is that mankind are now generally actuated by motives over which poetry and eloquence can have little, if any, control: and must not the very same thing be the case with music?

While we do not believe that the effects of Greek music were produced by any peculiar qualities unknown to the music of modern times, we are not inclined to agree with those who, forming an estimate of it from the fragments which survive, and arguing from its want of *harmony*, suppose it to have been rude and artificial.

The surviving fragments of Greek music hardly afford room for conclusions of any kind. They consist of three hymns—to Apollo, Calliope, and Nemesis, discovered in ancient manuscripts, and in circumstances which leave us doubt as to their being genuine. They have been published by different antiquaries; and the copies are found, on the whole, to correspond. Dr. Burney has given them, with an interpretation in modern notes, resulting not only from his own labours, but those of their former publishers. It is unfortunate, however, that the result does not repay the labour bestowed on these relics of antiquity; for the music, as rendered in modern notes, is a mere jargon. The sounds are more barbarous than those of the *Aschantes*. We cannot believe that they are such as afforded pleasure to the most elegant and refined people of antiquity; and we are the more ready to withhold our belief,

when we consider how uncertain it is whether the ancient notes are properly interpreted.

Burney gives a fourth specimen of Greek music, consisting of part of an ode of Pindar, with musical notes, but of somewhat doubtful authority. This has a little more of the semblance of music than the other specimens; the sounds having some degree of connexion, and not being offensive to the ear. Dr. Burney has furnished it with a modern dress, by reducing it to regular measure, and putting a bass to it; in which guise it has somewhat the effect of a modern church chant.

But these fragments cannot in the least assist us in forming an idea of the character of the Grecian music. Their system of notation was excessively complicated, and, as might have been expected, is imperfectly understood, notwithstanding the research and ingenuity which have been bestowed on it. The letters of the alphabet formed the basis of this notation, which were multiplied by distortions and mutilations of their forms, by accents, and arbitrary marks, producing above sixteen hundred signs or characters; to learn and acquire the use of which, we are informed by Greek writers, cost the labour of several years. It is not at all likely, therefore, that our antiquaries have been able to discover what were the *sounds* expressed by these specimens of ancient notation.

Even supposing them to have been correctly rendered into modern notes, there may have been conventional rules and methods of performance (as is the case among ourselves) not expressed by the notation, of which we cannot have any idea, and which may have rendered the effect of the music totally different from that conveyed to us by the modern notes. Besides, these hymns probably were meant to be recited or chanted by a great number of people in chorus; and, if so, the fragments would no more give us a general idea of Greek music, than two or three of our psalm tunes could enable posterity to draw conclusions as to the music of England in the nineteenth century.

There can be no doubt that the practice of *melody* might be carried to a high degree of refinement without any aid from *harmony*. Even in modern times, the sweet and expressive tones of a fine musical voice, without any accompaniment, afford the utmost delight. It is impossible to conceive that an art, cultivated for a series of ages, among a people so ingenious and refined as the Greeks, could have remained in a barbarous state.

We find that the music of uncultivated tribes, and the music which, in civilized nations, has descended from their rude ancestors, though presenting many varieties, arising from the character of the people, the genius of their language, &c., has yet a strong general resemblance. By analysing the simple melodies found among the common people of Scotland, Ireland, parts of France, &c., and in Hindustan, Persia, the islands of the Indian ocean, Africa, and even China, it is discovered that these melodies are formed upon a certain scale, or series of sounds, which, therefore, is dictated, and rendered agreeable by an original law of nature; and this scale, too, is substantially the same as that on which the most artificial music of the present day is built, the latter being only rendered more extensive and complete. It cannot, then, be doubted that, in the most ancient times, there existed melodies

founded on a similar scale, and possessing similar characters to the *national* music of the present day; and it may reasonably be supposed that the strains, for example, of the shepherds and herdsmen of the patriarchal ages, whose manners are so beautifully described in Holy Writ, were nearly akin to the untutored lays which are found to express the loves and griefs of the present pastoral inhabitants of similar regions.

The elements of music thus exist originally in the human mind. All mankind are not only gifted with a sensibility to musical sounds, but are so formed as to be pleased with sounds belonging to a scale or series nearly uniform in every part of the world. The Greeks, therefore, must have had a *national* music corresponding in its qualities to the character of the people and their language; and this species of music, understood and enjoyed by the great mass of the people, must have been that on which their more artificial music was founded. Dr. Burney has shown, that the oldest music of the Greeks, of which any account can be given, was founded on a scale corresponding precisely with the scale of the Scottish music—a circumstance which we should, at any rate, have inferred from the general considerations we have stated; and it is surely absurd to suppose, that, while the inhabitants of the mountains and the plains possessed melodies dictated by nature herself, the more refined inhabitants of the cities could listen to such barbarous jargon as the hymns to Apollo and Nemesis are supposed to have been.

The most artificial melodies of modern times are perfectly congenial in character to the national music of the different countries of Europe. Examine an air of Rossini, the most florid of modern composers, and it will be found that its *subject*, or the strain that forms its groundwork, resembles entirely the popular airs of his country; and this is equally the case with the airs of Mozart and Weber. The resources of modern art have greatly enlarged the bounds of melody, and bestowed on it many graces and embellishments—frequently too many—but its *substratum* is always found to consist of the most agreeable strains of popular music. The Greek authors tell us, that the bulk of their music was in the *diatonic* genus, because this species of music was understood by everybody; the other genera being practised only by professors of the art. This corresponds exactly with the state of music at present. The ancient *diatonic* scale was capable of producing exactly the same species of melody with the similar scale of the *moderus*, in which the great bulk of our music also is composed, because it is intelligible to every person, learned or not, who is possessed of any musical sensibility. It is probable, therefore, that this species of music among the Greeks, like that of the moderns, consisted of the elementary strains of their national airs, refined and expanded by the taste and skill of their musicians; and when we consider the pains bestowed on its cultivation by men of the highest eminence, and the delight which it gave to the most accomplished and intellectual portion of the Grecian people, there seems no reason to doubt that this music was not only formed out of those elements which are furnished by nature, but that it was carried to a very high degree of excellence as an art.

G. H.

MR. G. LINLEY *versus* MR. GÖDBÉ.

To the EDITOR of the HARMONICON.

SIR,

Bolton Cottage, Chelsea.

In your Number for January last, you were pleased to notice my song, 'Under the Walnut Tree,' in these terms:—'No. 5 is a pretty, animating ballad, recalling Storace's popular air, "Go, George, I can't endure you," but a reminiscence of an agreeable kind.'

Within these few days, I have seen a quartett called 'Come to the Sunset Tree,' composed by S. Gödbé, on the title-page of which these words are engraven:—'For whatever resemblance the melody of this quartett has to Mr. Linley's song of 'Under the Walnut Tree,' the author of the former is not responsible. While his MS. was in the publisher's drawers he played it from memory to Mr. Linley, and a short time afterwards that gentleman wrote, composed, and published the above-named song, the quartett still remaining unpublished. These circumstances compel the author of the quartett to make this statement, no less in justice to his publishers than to himself.'

Much as I might be disposed to treat with disdain so unqualified an accusation, yet, from the publicity of the charge, and for my reputation's sake, I crave your insertion of the following facts.

In the autumn of last year, so nearly as I remember, I met accidentally with Mr. Gödbé, at a music-seller's in Oxford-street,—never, until that period, having heard of him or his works. That he there and then played over to me several pieces from memory, which he said were his own compositions, I distinctly recollect; but that ever I became impressed with a sense of their beauty, or discovered in them anything worth treasuring up, I must unequivocally deny. Mr. Gödbé, however, would lead all the world to believe that it was quite impossible for me to have listened to his music with indifference, and does not scruple to say, that my song of 'Under the Walnut Tree,' composed some months after, was pilfered from his quartett. I am not capable of an act that would imply so listless a use of my faculties, to say nothing of the dishonour

that would attach to such a proceeding; and, consciously never did, nor ever will *copy* from a greater master than Mr. Gödbé ever possibly can hope to be. I, therefore, repel his accusation with every feeling of contempt. For the resemblance that may exist between the opening bar of his and my composition, I am not responsible, such coincidences being as common as they are frequent, among composers of every class. I may instance, in proof of this, that the first bar of my song has a resemblance to an air of Pleyel's, 'Tho' Pity I cannot deny,' introduced by Storace in the 'Haunted Tower;' but of this I was totally ignorant, until my friend Abel, to whom I inscribed the song, pointed it out*. By a parity of reasoning to Mr. Gödbé's, I might as fairly charge him with pilfering from Pleyel's air, 'Tho' Pity,' &c.

If the 'Walnut Tree' never become popular, 'The Sunset Tree' would never have emerged from its three years' slumbers in the drawer of Messrs. Goulding and D'Almaine; and I cannot but regard its present appearance, as an ingenious ruse of composer and publisher to *engraft* the one on the success of the other. With what credit or profit to either, time will show; and in how many shapes it may be destined to appear, or how far the printed assimilates to the original copy, I leave for those who have more leisure or inclination to declare.

With many apologies for intruding thus much on the pages of your Journal,

I am, Sir,
Your obedient Servant,
GEORGE LINLEY.

* While the Editor of the Harmonicon and myself differ in the title of the song to which the first bar of the 'Walnut Tree' has a resemblance; I am convinced that we mean the same melody, and that this inadvertence may be fairly attributable to his quoting, perhaps, from memory.

[We have no recollection of the particular composition to which Mr. Linley alludes, and possibly may have misplaced it in the list of songs reviewed.—*Editor.*]

BEAUMARIS EISTEDDVOD.

THIS national meeting, which was held on the 28th, 29th, and 30th of August, was extremely well attended. There were about twenty medals and premiums awarded for poems, essays, &c., &c., on various subjects connected with Cambrian history, and each successful candidate had the honour of receiving an extra medal from the Duchess of Kent and the Princess Victoria, who were present. The silver harp was contested for by seven native minstrels, and gained by John Williams of Oswestry. Two concerts were given, under the direction of Mr. Parry, which afforded great satisfaction; the principal performers were Mrs. W. Knyvett and Miss Cramer, Messrs. Knyvett, Horncastle, Parry, and Parry, jun., F. Cramer (London),

Nicholson, Harper, and Lindley, who exercised their talents most successfully. The *Pennillion* singing, with the Welsh harps, for a premium of five pounds and a silver medal, proved very interesting; no less than twelve reciters entered the list, and after a trial of skill, which lasted about three hours, the badge of honour was awarded to Joseph Williams of Bagillt, near Holywell.

At the conclusion of the Eisteddvod, their Royal Highnesses the Duchess of Kent and the Princess Victoria, presented Mr. Parry with an elegant silver medal, as a testimony of their approbation of the manner in which he conducted the festival. The Eisteddvod next year, will be held at Carnartheu, in South Wales.

ON MUSICAL DICTIONARIES.

By M. FETIS.

[Continued from page 195.]

While speaking of the musical articles in the French Encyclopædia, I may be allowed a few remarks on the manner in which music is treated of in the majority of these grand repositories of human learning. England has produced several, all differing from, and contradicting one another. It seems to be a general persuasion in that country, that the state of the arts and sciences is so variable and fluctuating as to require at least three new Encyclopædias in a century, or about one in every five-and-twenty or thirty years. Since the end of the eighteenth century two have been published in London, and one in Edinburgh. The arrangement of these works is not similar to that of the Encyclopædia of Diderot and D'Alembert, nor is it an alphabetical classification of the terms of art and science; in fact they are made up of a collection of essays or treatises, on each art, separate science, and historical subject. This arrangement is very defective and inconvenient; It by no means answers the purpose of a reader who wishes to obtain at once information on any one given point in which he happens to be at the moment interested, for he must frequently be obliged to peruse attentively a whole article, as long perhaps as an ordinary volume, in search of the meaning of a single word, or the date or history of a single fact, and think himself fortunate if at length he finds what he wants. Such, at least, is the manner in which music has been treated of in the encyclopædias of London and Edinburgh*.

Far better arranged, in this respect, is the 'Dictionnaire de la Conversation' (Algemeine deutsche real-Encyclopædie, Conversations-Lexicon) of Leipzig, of which the seventh edition is now publishing, and it has accordingly met with success as decided as it is well deserved. Yet I cannot bestow on the musical part of this work eulogiums which it does not fairly deserve; most of the musical articles are un-satisfactory even to the general reader; and notwithstanding repeated supplements and addenda, even the nomenclature is still incomplete. The encyclopædia of the nineteenth century, published by M. Courtin, is still less useful to the musical student, because the articles relating to that art are so short and uncircumstantial. There is reason, however, to hope that the 'Dictionnaire Encyclopédique' announced by MM. Treuttell and Würtz will be free from these imperfections.

Mout de Lascar, author of a treatise on the art of singing, published at Liege in 1768, announced, by a prospectus dated from Charleville 1777, his intention of publishing a 'Dictionnaire raisonné,' or general history of music, in thirteen volumes, octavo. This work never appeared; and there is perhaps little reason to regret it, as an author residing in a provincial town, without the means of consulting extensive libraries, could not have produced anything but an incomplete treatise, however many volumes he might have extended its bulk to.

A pocket Dictionary of music, in one small volume, the first of its kind, was published at Weimar in 1786, under the title of 'Musikalisches Handwörterbuch.' The definitions contained in this work have the double merit of explicitness and brevity; artists will not derive much

knowledge or benefit from it, but its size renders it very convenient for the use of amateurs.

The musical dictionary of G. F. Wolf, arranged upon the same plan, and printed at Halle in 1787, in octavo, had equal success, four editions having been already published. Nevertheless, its nomenclature is very imperfect, and the definitions are frequently incorrect.

Germany, so fruitful in musical publications of all kinds, had produced, as we have seen, a great number of musical dictionaries, without there being one amongst them which artists could turn to with a tolerable certainty of meeting with satisfactory instruction on any important branch of their studies. At length, in 1802, appeared the great dictionary of Koch, the best work which had as yet been written on this subject. This dictionary was the first in which the several departments of the art and science were treated of at sufficient length, and with a proper technicality of language. The musical examples, with which the verbal explanations are accompanied and elucidated, tend considerably towards rendering those explanations more intelligible; they are, moreover, generally well written, and shew that they are the productions of an able musician, who united practical skill with a perfect knowledge of the theory of the art. Koch's dictionary might be considered as completely supplying all that could be required either by the professor or the amateur, if, as before remarked, the historical part had been treated with more of learning and research, and if there were not occasionally a want of due proportion in the several articles.

These very deficiencies suggested to Mr. Godefroi Weber, one of the most learned musicians which Germany has ever produced, the necessity of availing himself of everything which had been hitherto written on the subject, in order to produce at length a Dictionary of Music as complete as such a work is susceptible of being made. He amassed for this purpose immense materials, and published some articles in the musical journal 'The Cecilia,' as specimens of his intended work; but it is understood, now, that this distinguished writer has abandoned his design, and turned his attention to other studies. Koch has published an abbreviation of his great Dictionary, which has passed through several editions.

While the literature of Germany was thus enriched with several Dictionaries of Music, which, if they did not absolutely possess every necessary requisite, were still in a state of progressive improvement, England remained contented with the works of Grassineau and J. J. Rousseau. In 1790 a musician of London, one John Hoyle, published a little octavo volume, which he modestly entitled 'A complete Dictionary of Music,' but which was, in fact, only a very incomplete collection of musical terms, very imperfectly explained: its success, however, was in proportion to its merit. Ten years later, Dr. Busby,—who had already published two Musical Grammars, which differed very much one from the other; an equally mediocre 'History of Music,' cribbed from the larger works of Hawkins and Burney; a volume or two of musical anecdotes, and several other works,—gave to the world what he also entitled 'A complete Dictionary of Music,' in one volume duodecimo (London, 1800). This little work, if not entirely free from defect, was at least what its title called it—a

* Here is another proof of M. Fetis's want of information on whatever relates to England. He never can have looked into, or at least have understood, Kew's Cyclopædia, which is alphabetically arranged.—Ed.

Dictionary, and was adopted by most professors. Nevertheless, the well-informed of the musical profession in England had long felt the want of an enlarged Dictionary of their art, and at length the celebrated composer and pianist, Clementi, Mr. Bacon of Norwich, Mr. Bishop, and several other men of learning and able musicians, united to put forth the prospectus of a work which was to be called an 'Encyclopædia of Music.' It was to extend to two large quarto volumes. Several arrangements had been made, and a mass of materials already collected, when Mr. Clementi resolved on quitting London to pass the rest of his life in retirement at his country-house: this broke up the association, and the Encyclopædia was abandoned. This is much to be regretted, for the prospectus proved that the editors understood what they had undertaken, and were fully aware of the importance of the task they had imposed upon themselves*.

Among the Dictionaries of Music of which I have not yet treated, one of the most remarkable is that of M. Jean Verschuere-Reynvaan, an advocate at Flushing, but of which, unfortunately, only the beginning was ever printed. It was written in Dutch, and published at Middleburgh in 1789, under the title of 'Musykaal Konst Woordenboek,' a vocabulary of musical terms. The first volume took in the letters A to E, and in 1790 one number of the second volume made its appearance; but the author, struck by some defects in his work, suddenly abandoned it, and published no more. M. Verschuere-Reynvaan (as he says in his preface) founded his Dictionary on those of Brossard and Rousseau, but he abridged some of the longer articles in the last-named work. His book is not, as the title might lead one to expect, a Dictionary of Dutch musical terms, but an explanation, in the Dutch language, of the Greek, Latin, and Italian terms used in the art. The author's object was to assist organists and other professors of music; but, independent of his nomenclature being far from complete, his explanations were too concise for such a purpose. He felt this, commenced his work anew on a more extended plan, and in 1796 published the first part of a new work, under the same title as his former, in one volume octavo of 618 pages, with numerous plates, and containing the letters A to M. It would seem as if some fatality had decided that he should never complete what he had begun, for the second volume of his work never saw the day. What was published, however, may be considered as one of the best Dictionaries ever written. The polyglot arrangement of this writer, however, was hardly calculated for the class of readers to whom his work was addressed.

M. Charles Envalson, a notary at Stockholm, followed the same plan in a work which he published at Stockholm in 1802, in one vol. 8vo. of 346 pages, but the articles in his work are shorter than those of M. Verschuere-Reynvaan.

I have not noticed a little Musical Vocabulary, published at Ulm, in 1795, by Justin Henri Knecht, in 8vo., and which has gone through several editions. Works of this class are too concise, and of necessity too incomplete to require a serious examination. The same may be said of a Pocket Vocabulary of Music published at Stuttgart, in 1830, by M. Gustave Schilling, consisting only of twenty-two duodecimo pages: and of a work of little value

* The prospectus alluded to was founded on, and in part copied from, one printed but not published by a gentleman who had all his life been collecting materials for a dictionary of music, and who, having been in treaty with a house in London for the work, rather incautiously suffered his prospectus to go out of his hands. His dictionary, however, is nearly completed, and will shortly appear.—(Editor.)

OCTOBER, 1832.

which was printed at Venice in 1810, in three small 12mo. volumes, (*Dizionario della Musica sacra e profana*), by the Abbé Grinelli. This last-named publication contains, in addition to the technical definitions, some biographical articles; it has attained some popularity, for a second edition was printed at Venice, in 1820, and a third in 1830.

In the list of Pocket Dictionaries must be included the works of Mr. Danneley, published in London in 1823, and Mr. Hauser. The first, notwithstanding its ambitious title, '*An Encyclopædia or Dictionary of Music*,' is, in fact, a mere collection of short definitions for the use of people of fashion and general readers, and contains nothing which is not to be found in every other work of the kind. It has, however, the merit of a pretty complete nomenclature*. M. Hauser's '*Musikalisches Lexicon*,' which was printed at Meissen, in 1828, in two vols. 8vo., enters at greater length into the more important departments of the science, but it can only be useful for occasional and slight reference, not as a guide or assistance in serious study.

I have now to examine two Dictionaries of Music which have obtained considerable popularity in France and Italy, namely, M. Castil-Blaze's '*Dictionnaire de Musique Moderne*,' published in two volumes, 8vo. 1820, and Dr. Lichtenhal's '*Dizionario e Bibliografia della Musica*,' published at Milan in 1826: this latter is divided in two distinct parts, each consisting of two volumes.

The title of M. Castil-Blaze's book, at once points out its object and its limits. He does not profess to enter into any details respecting the history of the art, but confines himself to its actual and present state. It is in this limited point of view that M. Castil-Blaze's work is to be looked at, and it must be allowed that he has executed with ability the plan he adopted. His Dictionary, while it contains nothing that well-read musicians would not know beforehand, is sometimes too diffuse and too deep for common readers. Some German Journals have reproached M. Castil-Blaze for a supposed incompleteness in his nomenclature: if they had considered attentively the title of his work, they would have perceived that the reproach was unfounded. There were a few errors in the earlier impressions of this Dictionary, particularly in some of the articles on counterpoint and fugue. M. Castil-Blaze has corrected them by inserting new pages in subsequent impressions. These copies have on the title-page '*Second Edition*,' and the date of 1825. M. Mees published at Brussels, in 1828, a new edition of this Dictionary, with the addition of an abridged History of Music, and some biographical notices of the most celebrated musicians of Belgium.

The two first volumes of Dr. Lichtenhal's book contain a Technical Dictionary of Music. With the exception of a few errors and mistakes, which it is hardly possible the first edition of such a work should be free from, this Dictionary is very creditable to its author, and evinces much musical learning. If it is inferior to that of Koch in the scientific part, it is equally superior to the German in the historic. A compiler who would select the best articles from the works of Koch and Lichtenhal, correcting any little errors they may contain as he went on, would present to the world a work of indisputable merit and utility. The two last volumes of Dr. Lichtenhal's Dictionary relate exclusively to musical bibliography.

* That M. Fetis is ignorant of the contents of the wretched work he here mentions, the reader may be convinced by referring to our review of it in the fourth volume of the *Harmonicon*, No. 46, for April, 1826.—(Editor.)

REVIEW OF NEW MUSIC.

THE MUSIC OF NATURE, or an Attempt to prove that what is *Passionate and Pleasing in the Art of Singing, Speaking, and Performing upon Musical Instruments, is derived from the Sounds of THE ANIMATED WORLD. With curious and interesting Illustrations, by WILLIAM GARDINER. (Longman, Rees, Orme, and Co.) 1 vol. 8vo. 1832.*

THIS certainly is a work of some fancy, but of so discursive a nature, flying off at so many points, scarcely touching on any one that elucidates what professes to be the main object, and so entirely free from the restraints of method, that we hardly know how to grapple with it. To us it seems to be a collection of miscellaneous notes, or memoranda, sent to press with little previous arrangement, and issued therefrom without the corrections and amendments generally made by cautious writers while going through the process of printing. It is a kind of commonplace-book delivery: every scrap in musical subjects gathered by the author is here boldly placed at the bar of public opinion, and what the verdict on the volume will be, time must disclose. Conjecture leads us to expect something like the following:—Written inconsiderately and published hastily, but recommended to mercy on account of its rather amusing character.

On what the author calls 'The Music of Nature' he does not utter a word till he has got through nearly half his book, and then says not much, hardly attempting to prove it the parent of artificial music, except by an endeavour to express in musical characters the sounds uttered by different animals; and the notes so employed are left almost wholly to explain and defend themselves: for here the writer is very frugal in comment, and absolutely parsimonious in argument; besides which, he throws the examples at so troublesome a distance from the text, that when there happens to be any relation between them, it requires more time and patience to compare the one with the other than will be bestowed by the generality of readers.

Not thinking with Lucretius, who treats the matter rather as a poet than as a philosopher, that men learnt to sing from birds;* or, with Mr. Gardiner, that the ass brays in perfect intervals, thus proving beyond dispute his innate taste for harmony;—and, by inference, that the dunkey is to be reckoned among the instructors of the human race in the art of music,—but believing that the moment man found himself possessed of vocal powers, he immediately essayed them,—we cannot agree with those who would make him debtor to sounds (most of them unmusical, and nearly all unanalogous to his own,) which, probably, it was long before he thought of imitating, and never seriously, but certainly not till experience had

made him acquainted with those very capabilities of his own voice which he is here supposed to have learnt in the first instance by imitating the chirp or whistle of the feathered tribe, and the noises of other animals.

Kircher* has endeavoured to show in musical characters the song of some birds, but he has not, in the enterprising spirit of Mr. Gardiner, proceeded to the length of noting down the low of the ox, the bark of the dog, the cackling of the hen, the 'soud made in blowing a fire,' or that produced by 'the ringing of a counterfeit shilling,' (pages 62 and 162.) He, perhaps, could not have boasted, as our living writer does, that no sounds ever 'interested him so much as the cries of animals and the song of birds;' for had the learned Jesuit felt thus, he very likely would have enriched his vast folio by the neigh of a horse, the quack of a duck, and the grunt of a pig; all of which we find in THE MUSIC OF NATURE.

But we are always glad when music comes under anything in the shape of philosophical discussion: however the subject may be treated, good must ultimately arise out of inquiry. The very detection of error is a great advance towards truth. There are, as we have before hinted, many proofs in this volume that the author has hastily and unadvisedly committed his thoughts to print, while parts of it we should have been sorry to lose. Some few of his mistakes, arising no doubt from precipitation, we shall mention, in order that he may examine them, should his work reach a second edition; but principally for the purpose of guarding its readers against whatever may have a tendency to make a false impression on their minds.

At page 10 we are told that 'the sober strains of the last age would be considered intolerably dull and stupid by the listening public of the present day;' and, in a note to this, the strains of Corelli are characterised by the epithet 'lugubrious.' Does the writer really believe that the music of Handel, and a multitude of other truly great masters, is now relished by none? His conditional 'would' actually implies that such music is never performed at all! And, unless we are to impute so glaring an instance of bad criticism to oversight, what must we think of a writer who applies the term 'lugubrious' to the music of the Corelli, *il divino*? Cannot Mr. Gardiner admire Beethoven without attempting to depreciate a composer who will always be highly valued by such as possess any true knowledge or correct taste? Among the warmest admirers of Handel were Mozart and Beethoven.

The author (p. 15) considers noise as something independent of sound. We should not have noticed this, but that we are threatened in the very same paragraph with the introduction of 'noises' into our orchestras. '—As our musical enterprise enlarges, noises will be introduced with effect into the modern orchestra that will give a new feature to our grand musical performances.' Let us humbly but earnestly hope, that while we live, Mr. G. may have no influence in the management of our concerts.

Page 35, it is said, 'that the Latin was at one time the spoken language of Italy is an opinion that has never been doubted.' But we are immediately informed, that 'a musician, who is conversant, &c. must doubt the truth of this

* At liquidæ avium voces,' &c. *De Natura Rerum*, lib. v.

† Jack begins his tray with a modest whistle, rising gradually to the top of his powers, declining thus to an emphatic close!



Music of Nature, p. 203.

* *Musurgia Universalis*, lib. i. cap. xiv. § v.

fact altogether.' And a quotation given from the *North American Review* tells us of some highly distinguished doubters. But Mr. G. himself, in the most authoritative tone, negatives a fact which he had said 'never has been doubted.' Page 88, he pronounces that the Roman terminations in *us* 'were never uttered by the people.' At page 89, as part of the same subject, it is asserted, that the words *old* and *indivisible* are 'spoken in a time equally short!'

Mr. G. (p. 71) makes a distinction between air and melody which cannot be admitted; the terms are identical. Farther on (p. 87) we read of a fine imposed by the Philharmonic Society on any one performing a solo, and a remark, said to be made on this rule by Dr. Burney, is inserted. There is no such law, and Dr. B. died before the said society was even dreamt of. P. 97, it is said that Handel came hither in the suite of George I. He arrived in England in 1710, during the reign of Queen Anne. Harrison's voice is spoken of at p. 98. That it was originally weak and slender is the fact, though not stated, but that it ever deserved to be described in the terms 'stubborn and raspy,' is as improbable as incorrect. At p. 105 Mr. Saville, of Lichfield, is mentioned as 'perhaps the greatest singer of his day.' He was an accomplished, amiable man, and enjoyed the warmest friendship of a distinguished lady, Miss Seward, who lamented his loss in a most eloquent letter (inserted by Mr. G.) to the Rev. R. Fellows; but he was a very mediocre performer, and only chosen to sing at the commemoration of Handel because contralto voices were remarkably rare. He completely failed on that occasion.

Mr. G. is, we presume, no admirer of Handel. At p. 115 we are told that the music set to the words 'The unions tremble at the dreadful sound!' 'falls miserably short of what the words import.' If there is one chorus of this composer deserving of unlimited praise for the sublime effect it produces by the *able setting of the words*, this is the very chorus!—Who before ever ventured to dispute its merit?

We are informed, (p. 132,) that the shake 'is seldom omitted where taste and elegance are united.' This is throwing overboard all the author's highly-lauded Italian singers, who scarcely ever employ what was once so indispensable an ornament, if it may be considered as such; and when in compliance with the habits of this country they do use it, they only show how vile a thing it is in their hands, and how little they have practised it. Farther on we find the shake and trill considered as different graces. Ought not a writer on music to have known that trill is the old English word for shake, derived from *trille* in French, as this last was from the Italian *trillo*, all meaning the same? Syncope (p. 142) is anything but 'pulsing.' It is from *syn*, with, and *coppon*, I cut, and signifies such division of notes in a bar as is contrary to the natural accent.

Madame Pasta's voice undoubtedly is a *mezzo soprano*; but that 'she has carried her tones into the highest octave, with a beauty of *form* [query, *sound*?] and cleverness of production never elicited by nature, we, and most others, must peremptorily deny. She never committed a greater mistake than in attempting a scale for which her vocal organ wholly disqualified her. We will here point out another error or two into which the author has been led, most likely by some unskilful informant. He speaks of Vaccari's 'griety and lightness.' His style was rather grave, chaste, and his tones were sustained. 'Linked sweetness long drawn out,' is a poetical expression which

may be well applied to him. Kiesewetter was light and sportive, almost amounting to friskiness; certainly not 'dark, grand, and forcible.' (p. 213.)

It were to be wished that Mr. Gardiner would persevere in his attempts to prove a relationship between sounds and colours: the hypothesis is really quite absurd. We may associate a certain colour with a certain sound, as the blind man did when he said that scarlet was like the sound of a trumpet. He knew that soldiers wore scarlet coats, and that the trumpet was a military instrument; hence one idea excited the other. Such is the whole amount of the relationship that existed between the two. The convertible use of the adjective has probably betrayed the author into this error: we say 'a soft colour,' 'a soft sound,' and straightway imaginative folks find out so strong a resemblance between such colour and sound, that they would almost make the one represent the other. A fanciful person, the Père Castel, invented what he called a *clavecin oculaire*, the keys of which when touched presented certain colours to the eye, instead of sounds to the ear. People praised his industry and patience, and smiled at his innocent enthusiasm.

In a rhapsody on Paganini, the writer mentions as a fact to excite wonder, that in producing 'the highest notes,' (i. e. harmonics) the famous violinist makes his left hand recede from the bridge. This allusion is sufficient to show the state of musical knowledge even among writers on the art.

It is well known to what lengths theories are sometimes carried. Mr. G. declares that the annexed subject of the *Scherzo* in Beethoven's third symphony, 'is obviously derived from the cackling of the hen.—



Another proof, however, of similar blindness arising from the same cause, is at hand: it would appear that the *Key of Nature* is no longer a secret: the author of the present work (p. 438) has decided that it is *r*, and was adopted in the fifteenth [query, sixteenth?] century. 'probably on account of its being the most familiar to the ear, as it will be seen that the cries of animals, the buzzing of insects, the roar of storms, the murmurs of the brook, and some of the grandest sounds of the natural world, are to be referred to this harmony, [query, scale?] and [which] may be denominated the *Key of Nature*.'

We have a few verbal errors to point out, some of which probably are those of the press, but that all stand in need of correction the author will candidly admit, we are persuaded.

In the phrases *voce di petto* and *voce di testa*, *de* is continually printed for *di*. Pathos and passion (p. 23) have precisely the same meaning, the one being a Greek word, the other its translation. The author (p. 158) considers the terms *stretto* and *marcato* as synonymous: they are totally dissimilar, one signifying acceleration, the other being the adjective *marked*, from *marcare*. In 'Reinforzando,' (p. 175) the *e* is redundant; and in 'Retardando' (p. 180) the *e* should be *i*. *Sinfony* (p. 218) ought to be *symphony*; and here we may add, that the 'Philharmonic band' did not perform at Paganini's concerts.

The musical plates—of which there are many and very neatly engraved—exhibit the same signs of haste as are apparent in other parts of the volume. They are scarcely ever placed in the right order. At page 462 we are re-

ferred to 'the following convivial trio,' but find it thirty-two pages back! In the "canzonetta," (p. 75) a movement from a quartet by Haydn, with some verses of Chatterton adapted to it, is the chord of $\frac{3}{4}$ resolved by a perfect chord, an offence against both rule and taste, which we cannot believe is imputable to the great and always correct German composer. The beautiful song 'I sigh and lament,' or 'Queen Mary's Lamentations,' (p. 93) composed by Giordani, is ascribed to Purcell! Surely the style alone of this ought to have proved the utter impossibility of its being the work of a composer of the eighteenth century. That the extract from 'Let the dreadful engines,' (p. 112) is from Purcell's celebrated cantata in *Don Quixote*, there can be no doubt, but the mutilated form in which the movement is given, and the changes made in it, show a want of judgment and a superfluity of self-confidence that cannot pass unnoticed. A similar liberty has been taken with the pathetic Scottish air, 'Here awa, Willie,' which is extremely deteriorated by Mr. G.'s alterations. The sixth bar of the new symphony to this, is anything but laudable.

We pass over certain provincialities of pronunciation indicated in 'An Analysis of the Alphabet,'—which, however, it would be advisable to correct,—and turn to the praiseworthy parts of the volume.

Chapter XLII. is concise, correct, and may be read with much advantage by composers of all grades. We extract it in an entire state.

* ON PHRASEOLOGY.

* Under this term may be included those short expressions of melody which seldom exceed two bars in length, and which the ear is enabled to comprehend as a simple musical idea. These, when connected together, form what may be called a musical sentence, which is exemplified in the following quotation from the drinking song in *Don Giovanni*:—



* In this strain it is very evident that the ideas are joined every two bars. It is this perceptible division of the musical thoughts which renders tunes more intelligible to common ears than music of a more elaborate cast. In attaching words to melodies, it is important that the sense should finish with the musical phrase, or the greatest absurdities are liable to take place. A slight instance of this kind exists in 'I know that my Redeemer liveth,' in which a single idea is cut in two, and placed under separate musical expressions; thus:—



* Here the insignificant pronoun, *my*, is placed upon the most emphatic note in the strain; but the sense is incomplete till the following is added:—



Re - - - deem - - er liv - eth.

* Had the sense of the line divided something in the following manner, the disagreement between the phraseology of the words and the music would not have ensued.



I know, my God, my Re - deem - er liveth.

* In psalmody, where succeeding verses are sung to the same tune, the most absurd effects are constantly occurring. Poets, who write sacred verses, knowing nothing of the nature of musical phraseology, and not dividing the lines properly, often produce the most ludicrous effects, where they intend to be very pious, as will be perceived in the following line, "Just like a poor polluted worm," when sung to the notes below.



Just like a poor pol- Just like a poor pol-



Just like a poor pol - - lut - ed worm.

* But the most profane instance I ever heard was in the concluding line, "*Jesus and our sal-vation*," sung to the same tune. (—(pp. 435-6-7.)

The following remarks on movement, or the time in which music is performed, is worthy of the greatest attention. They are acknowledged to be by Kandler, an able German writer.

* Nothing is more essential to the due performance of music, than adjusting the time to the intention and meaning of the author. Many performers of the present day are guilty of a great mistake in playing the modern music too fast, erroneously supposing that quickness is a necessary character to distinguish it from the old. Haydn was so offended at the rude and hurried manner in which he found his music driven by the English when he first visited this country, that he sent for the family of the Morats from Vienna, to show the Londoners the time and expression with which he intended his quartettes to be played. Kiesewetter also, in leading Beethoven's symphonies at the Philharmonie Concert, insisted strongly upon their being played slower than that orchestra had been accustomed to perform them. The propensity which the performers have to hurry the movements beyond their natural pace, for the purpose of showing their agility, has compelled many authors to affix a pendulum length, to express the time of the erchet or quaver, at the head of each movement. Some of the most striking effects are produced by the change of time. "The slow naturally lends to sorrow, but the gay and lively air excites a joy in us, so that the feet can hardly be restrained from dancing." Destroy the time or thwart the measure, and you rob the strain of its interest and its charm. The less the ear is made sensible of anything mechanical in the giving or keeping the time, whether by hand, fiddlestick, gesticulation, or otherwise, the more fully will the effect of

melody and harmony be allowed to operate, and the more deeply will the mind be penetrated with the feelings intended to be awakened.

Mr. Gardiner seems to entertain the same opinion of field-sports as will become very common, we believe, in less than half a century. Though foreign to the design of our work, and certainly not very much in their place in his, we shall insert his remarks on hunting, for they may assist, they cannot injure, the great cause of humanity.

'Cannot (man) enjoy the sweet face of nature without staining it with blood? 'Tis savage custom all, and the time will come when man, refined, will sport no more with life. Hunting seems to have been the sole occupation of the highest ranks in former times.' (And is nearly so now during the season.) 'The clergy were privileged to kill game on the royal grounds, on condition of sounding a horn, that it might not appear that they intended to steal the game'. An abbot of Leicester surpassed all the sportsmen of the time in the art of hare-hunting; and the bishop of Rochester, who lived in the thirteenth century, was so fond of the sport, that at the age of fourscore he made it his sole employment, to the total neglect of his Christian duties. Happily for the age in which we live, pleasures more refined are rooting out this barbarous taste.'—(p. 324.) We fear, however, that this uprooting is proceeding but slowly at present.

What is said of the flute has much good sense in it. But the keys are not in fault, it is the narrow bore that has changed the character of the tones of this once romantic instrument. In order that the performer may be enabled to play passages which should never have been given to the flute, its diameter has gradually been getting less and less, till its sounds are not much superior to those of a fife. 'At first,' says Mr. G., 'the flute was played with but one key, and aspired to no greater extent of notes than those of the female voice; but these were full and delicious. In this simple form it was often found in the hands of the village swain, who, after the toil of the day, played an artless melody. . . . But since it has been allowed a place in the orchestra, its character has entirely changed: it is no longer the "soft complaining flute," its character is rather that of pertness than modesty. . . . The flute, like the rest of the wind-instruments, has no pretension to become a concerto instrument. Its powers are not sufficiently various to engage attention for the length of time to which these pieces extend.'—(p. 310.)

Of the harp Mr. G. writes with equal good sense. 'Of all instruments,' he says, 'the harp requires to be treated with the greatest tenderness. Its character is not that of force and loudness. . . . Men handle it too roughly; their mode of clawing it destroys its beauty, and it is only by the soft touch of the female hand that its delicate notes are drawn out.'—(p. 340.) If, however, the writer had heard Labarre on this instrument, he would admit that his tones are never harsh, rarely too loud, and entirely unlike those hard, tin-kettle sounds which vicious taste has acquired in a notorious performer.

We have given more than usual space to one article, for an octavo volume of more than 500 pages on music is a rare production. We hope that its author may profit by

* This does not impress us with a very favourable notion of the moral character of the clergy at that period. There are too many sportsmen among them now, and it would tend not a little to raise them in the estimation of the reflecting part of society, were they, as a body, to declare, that hunting, shooting, and fishing, being unintellectual and cruel pursuits, are wholly inconsistent with their profession as teachers of the Gospel.—Ed.

our hints, and that his next work, should he again go into print, will be deliberately considered and leisurely published.

PIANO-FORTE.

1. BRILLIANT VARIATIONS ON 'L'Or est une chimère,' the Sicilienne from Robert le Diable, composed by CH. CHAULIEU. Op. 135. (Chappell.)
2. Souvenirs d'un Voyageur, MELODIES par CH. CHAULIEU. No. 1. (Cocks.)
- Ditto, No. 2.
- Ditto, No. 3.

Of the popular character and intrinsic merit of Meyerbeer's Sicilienne it is now unnecessary to say one word; it has made its way in all directions, and is listened to with no less attention in every street where a grinding organ is allowed to be heard—for the police, it seems, are inimical to cheap music—than in the theatre, where it is performed under all the advantages of good singing and full accompaniment. M. Chaulieu, who is at present in London, has written five variations to this, of the kind now understood by the term brilliant,—that is, rapid and difficult. He has introduced too many leaping passages, and there is an insufficiency of relief, of light and shade, to please us; but perhaps the piece is calculated rather to exhibit the length and activity of his own fingers than for very wide circulation. There are clever points in this, but altogether it is not what we should have expected from the author after his sensible protest against music which requires more of execution than of taste or feeling.

The *Souvenirs* are, the *Barcarolle* best known as the *Carnaval de Venise*, a *Galopade*, and a *Thème Danois*, all of the easiest description, very pretty, and well suited to please young learners, for the rhythm is strongly marked, and the melodies of the most comprehensible kind. Instead of a lithographed print, which now ornaments the title-page of many musical publications, M. Chaulieu has given us a geographical outline of his travels. It extends from London to Venice, and Stockholm to Naples, therefore a very appropriate vignette to a galopade. This is the first instance, we believe, of an alliance between maps and melodies.

1. PREMIER DIVERTISSEMENT composé par JOHN FIELD. *Liere 4^e de l'Art Moderne de Doigte*, par C. CZERNY. (Wessel and Co.)
2. MAY-DAY, A CHARACTERISTIC FANTASIA, composed by M. MARIELLE. (Wessel and Co.)

No. 1 is, we presume, a very early work of Mr. Field, and only now reprinted as part of a series published abroad, with fingering added by M. Czerny; we therefore shall merely say that, as in most of Mr. Field's compositions, the air is distinct and pleasing, and appears to have been, as it ought always to be, the author's first consideration. The divertissement is in E, neither very long nor very easy.

No. 2 has been so much extolled by some of our contemporaries, that we opened it expecting a treat of no ordinary kind, but must confess our disappointment. The introduction, a *Larghetto* in D, has apparently cost much labour without compensating effect, and the *Rondo Vivace*, six-eight time, is a dance tune, the great length of which

is sensibly felt from the want of contrast and a deficiency of modulation. Had it been about half as long, we might have applied the epithet *pretty* to this movement; as it is, the sameness of the passages takes it out of the region of the agreeable, and brings it very near, if not quite, into that of the tiresome. We recommend Mr. Marielli to abridge both movements.

1. Homage à Beethoven, RONDINO on a German air by BEETHOVEN, composed by FRED. KULAU, (fingered by Mr. Zerbini.) Op. 117. No. 1. (Wessel and Co.)
2. Ditto, No. 2.
3. Ditto, No. 3.

THIS is a very agreeable and useful publication, and shows the real good taste and judgment of the too short-lived Kulau. The first is the air 'Der lebt ein Leben wonniglich;' the second, 'Der Frühling entblüht;' and the third, 'Als mir noch die Thräne.' The first and third have introductions, which, as also the rondos, are easy without being at all of a trifling kind. They are within the compass of nearly all players, but below the dignity of some. Each is limited to five pages.

DIX ETUDES des Œuvres de HUMMEL, choisies par C. CZERNY. (Wessel and Co.)

THE nature of this work is explained in the title, and if it sells, M. Czerny's justification is made out; but we cannot see the necessity of multiplying piano-forte studies: Cramer's, Clementi's and Moscheles' are adequate to all useful purposes, and by being at once adopted as standard publications would save a vast deal of expense to the public, and spare masters as well as pupils an infinite deal of trouble. These consist of passages from the compositions of Hummel, well selected, certainly, and very accurately fingered according to the most improved modern system. One recommendation of the work is its moderate length,—twenty pages—and consequent reasonable price—*a crown*. But it is only intended for the use of superior players; that is to say, learners of the first class.

La Malinconia, ovvero, Unione di Modulazione Melodrammatica con Andantino per Piano forte solo, da G. G. FERRARI. (The Author, 27, Clifton Street.)

THIS work—which we regret to say has for some time past been mislaid—is a musical curiosity, and well deserves to be denominated a study, and used as such; though it is equally well adapted to amuse. The object is, we suppose, to blend elaborate modulation and easy air in a manner at once pleasing to the most scientific and least learned hearers. This Mr. Ferrari has accomplished, and to those who possess that deep feeling which disposes them to enjoy the melancholy of the key of *e* minor, his present publication may be recommended without the fear of producing disappointment; and it has the additional recommendation of being easy and short as well as ingenious.

1. PASTORELLI'S POLACCA, an easy RONDO. (A. Novello.)
2. THE SONTAG WALTZ, on the Air sung by Madlle. Sontag, and danced at Altmack's, composed and arranged by E. PERRY. (Mori and Lavenue.)

3. Les Fleurettes attrayantes d'une jeune Demoiselle, un Recueil de douze PETITS RONDEAUX. Nos. 12. (Wessel and Co.)

NO. 1 is a very agreeable, easy, short bagatelle, superior to most things of the sort.

A lithographed portrait, and not a bad likeness, of Madlle. Sontag may advocate the cause of the waltz No. 2. The music is of a very commonplace kind.

NO. 3 is a collection of twelve exceedingly easy rondos of one page each, some of them rather pretty, one or two bordering on the vulgar, and all far from original, either in design or manner.

ORGAN.

THE ORGANIST'S COMPANION, a series of VOLUNTARIES for the Commencement, Middle, and Conclusion of Divine Service, chiefly selected from the works of HANDEL, BACH, GRAUN, HAYDN, MOZART, RINK, &c. Also a collection of INTERLUDES, &c. by JOHN GOSSE, Organist of Chelsea New Church. Nos. 1, 2, 3, in octavo. (Cramer, Addison, and Beale.)

THE very full title of the present work explains its object, and in some measure states its contents. A selection of this kind well made must obviously be useful, and it would be difficult to find better chosen music for the purpose than these three numbers contain. We have in them fugues by the Bachs and Albrechtsberger, and movements, arranged of course, from oratorios, Te Deums, and masses, by Handel, Haydn, Graun, Jomelli, Mozart, and in such a form that no tolerably well qualified organist can take the slightest objection to them: on the contrary, the facilities offered him by the careful mode of adaptation, and the ample directions concerning the various changes in the organ, ought to make him very grateful for so valuable an addition to his library. Each number comprises seven pieces on an average, which are engraved in a remarkably clear manner, and the work is got up with great correctness and neatness.

DUETS, PIANO-FORTE.

1. GRAND TRIUMPHAL MARCH, composed by the CHEVALIER NEUKOMM. (Chappell.)
2. OVERTURE to Il Turco in Italia, arranged by ANT. DIABELLI. (Wessel and Co.)
3. Les Aimables, DEUX DUETTOS composés par ANT. DIABELLI. (Wessel and Co.)

THE first of these is melodious, animated, and rich; if it exhibits no absolutely new passages, no very extraordinary modulations or effects, it is not actually indebted in any quarter for a single idea. It is written without the affectation of notes sixty-four, or more, in a bar, without violent leaps, and is wholly destitute of a run of semitones: M. Neukomm cannot condescend to these, for he can command something far better. The duet in *e* b, lies well for the hands, is not difficult, and gives only four pages to each part.

Of the overture by Rossini, which is too well known for us to enter into its merits now, except to repeat what we have before said of it, namely, that it is one of the most frothy of all the composer's orchestral works, and rich worthy of the very trashy music of which it is the precursor.

sor. The arrangement is ably executed, and the convenience of the performers properly attended to; but the adaptor could not have omitted harmony that he did not find, even had he been inclined to conciliate indifferent players at the expense of the composer.

No. 3 are very easy, unpretending, and not disagreeable trifles; but only to be given to youthful, or at least not far advanced, performers. Each consists of two movements; the first in 4-ths, the last in 6 8th time.

VOCAL.

1. A MANUAL OF PAROCHIAL PSALMODY, containing one hundred and forty-two Psalm and Hymn Tunes by various Authors, selected, revised, and harmonised by the REV. JOSEPH JOWETT, M.A. Rector of Silk-Willoughby. 1 vol. 8vo. 1832. (Seeley and Sons.)

2. DEVOTIONAL MELODIES, consisting of Psalms, Hymns, Collects, and short Anthems, composed, selected, and arranged with Symphonies and Accompaniments, by JOHN JOLLY. Vol. 1. 8vo. (Cramer and Co.)

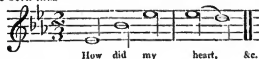
3. PAROCHIAL PSALMODY, a new Collection of Psalm Tunes from the most eminent Composers, including several original Tunes, the whole arranged for Four Voices, with an Accompaniment; to which are prefixed Lessons in the Art of Singing, by J. P. CLARKE. 2nd Edit. 1 vol. 12mo. (Cunninghame, Glasgow.)

MR. JOWETT'S *Manual of Psalmody* is selected with so much taste and judgment, the new compositions are so praiseworthy, particularly those from the Reverend Editor's own pen, and the volume is so excellent a specimen of music-engraving, and got up with such care, that we can hardly bring ourselves to point out its one fault; a fault, however, of so much magnitude that it cannot be glossed over, and some mode of correcting it should be immediately devised, before the diffusion of the work shall render the undertaking hopeless. Our complaint is of false accentuation, an abuse which we are inclined to think our long and unremitting labours have tended to correct, though our remarks on the subject, reiterated as they have been, do not seem to have met the eye of, or at least to have made any impression on, the compiler of the volume before us.

At page 1 we meet with the following—

'How did my heart rejoice to hear'—

Surely the first three words form a dactyl, the adverb claiming the emphasis; in which case the notation should have been thus—

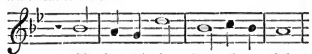


How did my heart, &c.

Perhaps this will be contested; but the following can admit of no doubt—

'When overwhelm'd with grief
My heart within me dies,

To the next two lines we must add the notes, to show the full extent of the error—



Help - less, and far from all re - lief,



To heaven I lift my eyes.

In the next page we find 'those,' 'and,' &c. on the accented part of the bar. But at once to show the editor's decided musical talent, and equally remarkable regardlessness of prosody, we insert a tune composed by himself, (p. 7,) where agreeable melody and good harmony (an unresolved 4th excepted) are joined to the worst possible accentuation, forming that kind of unnatural alliance which, as the work of a man of education, is to us altogether unaccountable.



O God, my heart is fix'd, is bent



Its thank - ful tri - bute to pre - sent;



And with my heart my voice I'll raise



To thee, my God, - - in songs of praise.

We could have multiplied examples, but these are sufficient to show the necessity of a revision of the whole volume, which is too valuable to be lost for want of correction.

A want of due attention to accent is not less apparent in Mr. Jolly's, than in the preceding work. Errors of this kind in a song, or secular air of any description, are comparatively of trivial importance; but in music actually used in the service of the church, correctness, especially as

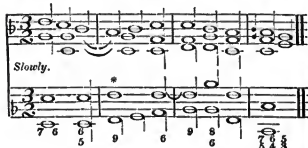
it respects the words, is so indispensable, that the minister ought to be held responsible for it. On accentuation often depends the sense; and even when the meaning is not affected, errors in that always offend, and frequently produce those ludicrous effects which should be studiously guarded against in whatever is connected with religious devotion. Page 1, we find 'scatter. P. 7, \bar{O} ! hear me.' P. 10, the first word of every line falls on the wrong part of the bar. Much the same may be said of the air from Handel's *Susanna*, the error certainly being the original composer's; but Mr. Jolly would have exercised a sound discretion in correcting it. However, we will pause here; we have said enough to show how much there is to amend. As regards the music, independently considered, not an objection can be raised; the pieces are all such as were to be expected from the choice of so good a musician. Among these are a beautiful and little known air of Mozart, a most devout and lovely composition of Dr. Boyce, and a very pretty melody by the Earl of Wilton, whom we are glad to name as one of the dilettanti of the present age.

No. 3 professes only to be useful, and so it must prove, for a better collection of tunes could not in such a compass have been made; and, judging from the twenty or thirty that we have examined—for we do not pretend to have looked into the nearly two hundred which the volume contains—we may venture to speak most favourably of the harmonising of the whole. The new tunes by the editor, and also a Sanctus from the same source, are very creditable to him as a musician; while his preface convinces us that he is a man of good sense. Indeed, we have seldom any reason to complain of a deficiency in the latter quality in what comes from North Britain.

1. THE ANGELUS, the Village Church Bell, for Three Voices; the Words by WILLIAM BALL; the Music by the CHEV. NEUKOM. (Mori and Lavenu.)
2. 'Let thy merciful ears,' COLLECT, composed for Four Voices, by WILLIAM HORSLEY, Mus. Bac. (A. Novello.)
3. DAVY'S SONG, 'Just like Love,' newly arranged for Three Voices, by VINCENT NOVELLO. (A. Novello.)

No. 1 is a short, extremely easy, agreeable piece of simple vocal harmony for two trebles and a base.

No. 2, the Collect for the 10th Sunday after Trinity, is a pleasing specimen of tranquillizing, devotional music in the orthodox church style, but slightly and judiciously tinged with that of the more modern school. The melody is gentle and flowing, the harmony not elaborate, but appropriate; though we demur to the sixth bar of page 4, where the organ accompaniment ill agrees with the vocal parts, and produces a very grating discordance, e. g.



The semibreve *r*, marked with an asterisk, is, to our ears, no less intolerable than superfluous, for the time, it must be recollected, is slow, and the seventh is written as a middle part: had it been an octave below, in the form of a pedal base, and the three vocal base minims an octave higher, in their proper place, it would have been supportable. The following are the vocal parts of the bar to which we object. The lowest *r* in the base we have added, to explain what is said above.



And why, we would fain ask, figure the base when the notes which are meant to be represented are written at full length? Figures are useful in a score, when not interpreted by an organ or piano-forte part, and we have often had reason to regret their absence in modern scores; but they are worse than unnecessary when the accompaniment is expressed in notes. Why, then, strive to perpetuate a faulty contrivance which an improved system has superseded? The last bar of the above example proves the inadequacy of figures to express the lengths of notes, though they may indicate the sounds. According to those figures (for there is no mark to show that they represent unequal lengths), the bar should be thus placed:—



That is, the minims as a triplet! *Non progredi est regredi*, and while all other arts and sciences are on the advance, let us hope that music alone will not take a retrograde motion.

'Just like Love' made the reputation of Davy the composer! Mr. Novello will, by this adaptation, give longevity to the air, for, beautiful as it is in its original state, it certainly is still more captivating in its present arranged form, which is as remarkable for elegance as ingenuity.

1. BALLAD, 'Forget thee, my Susie!' in answer to 'Dinna forget!' written and composed by Mrs. PHILIP MILLARD. (Chappell.)
2. BALLAD, 'Will you come and dwell with me?' the Words and Music by Mrs. — (Dean.)
3. TROUBADOUR SONG, the Words by Mrs. HEMANS; the Music by her Sister. (Willis.)
4. BALLAD, The Trumpet, Words by Mrs. HEMANS, the Music by Miss F. DIXON. (Willis.)

5. Count Balhazar, *the Poetry by BARRY CORNWALL; the Music by the CHEVALIER NEUKOMM.* (Cramer & Co.)
6. 'The Heart-Broken, written, composed and published as the preceding.
7. SONG, 'Lord of Day!' from 'Hymn of the Night,' the words by W. BALL; composed by the CHEV. NEUKOMM. (Mori and Lavenu.)
8. BALLAD, 'I looked on her face,' the Words by Miss JEWsbury, composed by JOHN LODGE, Esq. (Chappell.)
9. SONG, 'The Stuarts of Alpin,' written by the ETTRICK SHEPHERD, the Melody by PETER McLEOD, Esq. (of Edinburgh) and arranged by JOHN THOMSON, Esq. (Chappell.)
10. BALLAD, 'Arise and follow me, my Love!' composed by CHARLES BUTLER, Esq. (Hopkins.)
11. SERENADE, 'The Woodbird's wakeful song, Love.' Composed by HENRY SMART. (Chappell.)

Mrs. MILLARD's 'Dinna forget,' is becoming almost as popular as her 'Alice Gray,' therefore an answer, or sequel to it, was in some measure to be expected. This is a very pretty air in *eb*, in the same Scottish manner as the former, simply accompanied and perfectly easy. The composer here appears—we believe, for the first time in print—as a poetess, as well as musician, and in such a form as induces us to hope that she will often unite the two arts in her own person. We like the words much; a hope is expressed in the last stanza, which is, in our mind, quite rational, and ought always to be encouraged and propagated.

The words and music of No. 2 want very little to make both absolutely captivating; there are a vivacity and sense in them, that will make everybody curious to know who the *anonyme* can be. Let us recommend that, in the next edition of the ballad—for a second edition it must reach—the last words of each stanza be set to notes of double the present length; the musical rhythm peremptorily demands it. Thus—



If, too, the measure were four quavers instead of crotchets, the movement would be less liable to be mistaken.

No. 3. We cannot think the *tempo di polacca* suited to words describing the wounding of a true knight, and the death of his innamorata, for such we take to be their meaning. Perhaps, however, they are intended as a satire on the capriciousness of the Monarch of Terrors; in which case we crave the fair composer's pardon.

No. 4 is an animated composition, well set to the poetry. The latter pleases us exceedingly. After describing the pompous preparations for war when the royal trumpet has sounded to arms, the sly question is asked—

'How will it be when kingdoms hear
The blast that wakes the dead?'

The Chevalier Neukomm has in No. 5 set the first five stanzas of Barry Cornwall's spirited poem, *Count Balhazar*, the words, however, differing a little from those published, 1832.

lished in the author's admirable volume*, and not exactly for the better. Though in justice to the composer it must be added, that the alteration was probably made by the poet himself, after the music had been written. This is neither a ballad nor a song, but a grand *aria*, which term we are compelled to use for want of an equivalent English word, and for originality and vigour may be classed among the Chev. Neukomm's best works, though it will never become so popular as some. It seems to have been written for a base voice, but a tenor, or indeed a soprano, may sing it; though both the character of the words and style of the music are ill suited to a female performer.

Still more of bold novelty in manner is to be found in No. 6. Deeply pathetic are both poetry and music, and most fortunate would the union have proved, if—(O! these *ifs*, which so often sour a critic's praise!)—if the measure of the verse and accent of the words had been distinctly pointed out to the composer, who, as a foreigner, was liable to the mistakes here exhibited. This is in *e* minor, though it certainly begins in the major key, then modulates into *a*, and *e* *b*. Short as it is, the measure changes three times; indeed the composition may be considered as an *aria declamata*, a declamatory air, and if sung coldly true to the length and sound of the notes, without that deep feeling which the words should inspire, will absolutely sink into nothing.

No. 7 is a free, well-rhythmed melody, with a full but not laboured accompaniment. It is much in the style of an oratorio song, and is a composition rather pleasing than forcible.

No. 8 is a very sweet air, though it wants a little more sentiment to suit the verses, which express deeply-seated feelings in the language of undisguised nature.

There is a novelty in many parts of No. 9 that will at first seem quaint, but upon further acquaintance the effect produced is excellent. This is a most characteristic air, and ought to charm every son of Caledonia, for it is full of Gaelic reminiscences, and we can indulge imagination to the length of fancying some of the musical phrases to be such as Fingal himself would recognise were he permitted to 'revisit the glimpses of the moon.'

No. 10 is pretty, but not exhibiting any original traits. The words are very correctly set, and the whole is remarkable for its simplicity; the accompaniment, however, wants a little revision; the first and fifth bars of page 3 are altogether unallowable.

No. 11 is a charming composition, and would be invaluable to English gallants, had they somewhat more warmth in them; but perhaps our climate forbids our being a serenading nation, promoting love of a more philosophical than romantic kind. The accompaniment is of the legitimate guitar kind, and the whole creates a very 'sweet illusion.' The minor 3rd in the second bar, page 3, has an excellent effect; and there are many other points in this equally good.

1. DUET, 'To the Orange Bower,' arranged by C. M. SOLA. (Willis and Co.)

* English Songs, and other small Poems, by Barry Cornwall. 12mo. 1832.

2. BALLAD, 'I saw her at the Fancy Fair,' the poetry by EDMUND SMITH, Esq.; composed by JOHN BARNETT. (Goulding and D'Almaine.)
3. SWISS AIR, 'O happy are the Swiss Man's hours, sung by Madame Stockhausen, the poetry by BARRY CORNWALL, arranged by F. STOCKHAUSEN. (Chappell.)
4. SONG, 'Think on that look,' composed by Wm. CAHUSAC. (Clappell.)
5. BALLAD, 'When my Soul wings her flight,' the words by LORD BYRON; composed by EDWIN J. NIELSON. (Aldridge.)
6. SONG, 'I'll meet thee,' the poetry by CHARLES SWAIN, Esq.; composed by E. NIELSON. (A. Novello.)
7. BALLAD, 'The Broken Hearts,' composed by CHARLES H. PURDAY. (Z. T. Purday.)
8. SONG, 'The Golden Girl,' the words by BARRY CORNWALL; composed by HENRY PHILLIPS. (A. Novello.)
9. BALLAD, 'Oh there ne'er was a moiment,' the poetry by C. SWAIN; composed by G. HARGREAVES. (Hawes.)
10. BALLAD, 'My dear Mountain Home,' the poetry by Mrs. C. R. HUXLEY; composed by A. LEE. (Welsh.)
11. SONG, 'I will be thine,' the words by T. H. BAYLY; composed and published as the preceding.
12. ROMANCE, 'Where are those Days?' the words by Miss DE PONTONY; composed by A. DONNADIEU. (Boosey.)

No. 1 is one of Rainer's melodies. The duet runs in a series of almost unbroken sixths and thirds for a treble and tenor.

No. 2 is a light pretty air, though it seems to us that the words have been forced on it, they agree in point of accentuation so ill together.

No. 3 is so like other Swiss airs, that, unless we had received it as a new publication, we should have set it down as one that we had heard twenty times in as many different places.

No. 4 is short, easy, composed with taste, and rather ex-

pressing the words correctly than in any very original notes.

No. 5 exhibits more novelty in the accompaniment than in the vocal part. The words, however, are set with judgment.

Of No. 6 our opinion is precisely that which we have formed of the preceding. The good musician is obvious in both.

The music of No. 7 is harmless enough, but the words are really entertaining!

No. 8 is an animated air, and when sung by the composer himself, no doubt is effective. It is, in fact, a masculine song. The long note on the word 'man,' changes poor Lucy's sex completely—

'Lucy is a golden girl—
But a man—a man should woo her!'

says the poet; and it reads well enough; but notes have not the power to preserve the writer's meaning; unless, indeed, he meant a joke.

No. 9 is a graceful melody, and the words are well expressed. An \sharp in the sixth bar of page 1, should be a b. In the following page it is correctly written.

No. 10 is vastly common; but the setting of the word 'jealousy' is original, and we hope will never have a copy taken from it: e. g.



On playing the first few bars of No. 11, we concluded that the song 'What can you give us for dinner, Mrs. Bond?' was actually before us, but as we proceeded it did not prove half so amusing.

No. 12 is a very feeble affair. The phrases and cadences vie with each other in triteness: but there is no other offence in it.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 212.]

August 30th. I HAVE already mentioned the premature death of a great musical genius. The following particulars, from *The Nottingham Journal*, will be read with interest by not only amateurs, but by all who admire talent, and can sympathise with a parent who has in so short a period met with such severe afflictions:—

'On Sunday evening last, at Leamington, where he had been lately residing for the benefit of his health, Mr. George Aspull, aged 18. The death of this celebrated pianist will be deeply regretted by our musical friends, to whom his talents were well known. He had for some time been in a delicate state of health, and the opinions given by Dr. Billing and Dr. Roots forbade all hopes of recovery; but as travelling had not been tried, Dr. James Johnson was consulted. His opinions coincided with those of the above

eminent physicians; but he recommended an interior climate in preference to London. Leamington was visited, and has proved his last dwelling-place on earth. Dr. Jephson endeavoured to produce a re-action of the system, but failed, and this truly amiable young man expired on Sunday without a struggle or a pang. His life and some of his compositions will be shortly published; but we unfeignedly regret that many splendid compositions, played in public as well as in private society, are not written, and are for ever lost. His concerto, which, like an epic poem, would have served to hand his name to immortality as a composer, has never been written. The orchestral accompaniments are only in existence; it was produced for his last concert in Cambridge, as a compliment for the success and kind attentions he received. He played it without a single

page of it before him, as he did also in this town. His remains arrived here yesterday (Thursday) for interment, at St. Mary's church, as it had been anxiously and earnestly desired by his brother and friends. Last year Mr. Joseph Aspull fell a victim to the same disease, and the loss of two such youths is irreparable; one of whom may be said to have been, for his age, the greatest musical genius this country has ever produced, having no similar instance on record.'

Sept. 3. Another foreign wonder, something akin to the famous bottle conjuror. The good folks of Sudbury, it appears from a paragraph in a daily paper, have still 'a fund of honest gullibility,' as Sterne calls such credulity, to boast of; for it is stated that—a Signor Jacobowitch, a Pole, announced, in the last week of August, a subscription concert at the town-hall, Sudbury, avowing that of music he knew nothing; but that the volume of his voice was so immense, that if he put forth all his strength, it would cause such a vibration of the windows as to break them into small pieces. Its sweetness, he said, was equal to its strength; and their union sometimes made him fancy that he had an angel within him. A respectable audience attended, at five shillings each, but were miserably disappointed. The Signor's voice was certainly strong, but wholly devoid of sweetness; and instead of feeling any inclination to agree in opinion with him as to the angelic sweetness of his tones, the audience felt horrified at the barbarian's voice.' By this we are to understand that the sagacious company assembled were disappointed that the Pole did not break every pane of glass in the room. It is to be presumed that the weather was intolerably hot at the time, and that the 'respectable audience' were panting for fresh air. They, of course, calculated on paying the glazier as well as the piper, had the experiment succeeded.

6th. The following account of what the narrator calls 'mountain music' is given by the Rev. Mr. Liddiard, in his 'Three Months' Tour through Switzerland and France,' just published. He was passing the Schneck, in his way to Grindelwald.—'My thoughts,' he says, 'were fully occupied with the scene around me,—now looking with delight at the luxurious growth of trees nearer to us, and now gazing with awe, and a new-felt mixture of delight, at the unexpected glacier-mountain which seemed immediately before us, when the sound of not very distant vocal music struck upon my ear. The sound, the place, the nature of the music, wild as the track we were traversing, with which it was in perfect keeping, enchained me for a moment to the spot. It seemed like the music of another sphere: nothing, however, was to be seen; it evidently was nearer the skies than we were. Still all was as mysterious as captivating, till the guide, who, no doubt, had observed how much it had attracted my notice, told me, with a smile, that it came from above—in plain matter of fact, that the music was the native music of the country we were travelling through;—an assurance, the truth of which was soon proved by the appearance of two or three females, the songstresses, who presented flowers to us, and requested, at the same time, to be remembered by their auditors, whom they had seen approaching, though unseen themselves by us, whom they thus welcomed to their hills. A few *batzen* seemed amply to satisfy them, not only for their vocal exertions, but for the wild flowers which they appropriately presented to us before we bade them adieu, with our thanks, and now, in our turn, left them below us.

'The sound of their wild airs remained in my ears long

after the fair performers had ceased to be visible. I could scarcely persuade my guide that this was absolutely the case. But these hills, like the enchanted island described by Shakspeare, are "full" of these "sweet sounds," which, from the nature of the place and its echo, we heard at a great distance. Nothing could have been substituted in the way of music for these wild strains, which were so completely in keeping with the scenery around. Though singularly rude, yet the sounds were perfectly harmonious, apparently easy to imitate, as I thought at first, but by no means so imitable as I supposed; a strange, but to me most pleasing mixture of what are called head and chest notes, rising from a low note to its octave—requiring a very correct ear and melodious voice, and calculated to be heard at a great distance—it seemed as if the music had been borrowed from the mountain echoes.

'The singers at first appear as if they were only trying their voices in thirds, fifths, and octaves, and this at length seemed to be followed by a regular air, in which the several singers took their part, but all in perfect counterpoint, constituting a sort of peculiar and free style, adapted to the mountains, of which the component parts, like the well-known Tyrolean Song of Freedom, were lightness, sweetness, and freedom. I never have heard a Swiss or Tyrolean air since, that it did not at once bring me back, in a sort of dreamy imagination, to these captivating paradisaic hills.'

"One of those passing rainbow dreams,
Half light, half shade, which Fancy's beams
Paint on the fleeting mists that roll
In trance or slumber round the soul."—MOORE.

9th. THE MARCH OF DISAPPOINTMENT.—A prudent chauticleer never crows till the victory is achieved. But though I am compelled to smile at the imperial confidence and simplicity exhibited in the following story from a Buenos Ayres paper, I cannot help sympathising with a brother dilettante. To lose a battle is mortifying enough, but to be robbed of the product of one's genius is a downright calamity. The whole Brazilian court ought to have gone into deep mourning. The Emperor might reasonably complain of the enemy having stolen a march on him and from him, at the same moment.—

'It is well known,' says the South American writer, 'that the ex-Emperor of Brazil is an accomplished musician, and has composed many pieces of striking merit; among others a national hymn, and the *Te Deum* which was sung at his marriage. At the commencement of the last war between the Brazilians and the Buenos Ayreans, the Emperor composed a triumphal march, which, when completed, he sent to the commander of his troops, ordering it to be played on the occasion of the first victory they might gain. Unluckily, however, his troops sustained so severe a defeat at Ituzaingo, by the sudden advance of the enemy, that they lost all their baggage, not excepting that of the General-in-chief, among which was the royal composition in question. It thus fell into the hands of the enemy, and has become a part of their national music!'

12th. If the annexed statement, which lately appeared in the *Original*, one of the cheap publications of the day, be correct, it is quite clear that composers who publish their works in Germany cannot sell the copyright of them in England. I have always doubted the legality of injunctions in cases of foreign publications, and am persuaded that if the question were properly argued, Chancery would never interfere. But I am also decidedly of opinion that a law should be passed in every civilized country, giving

composers, as well as authors of all kinds, an exclusive right in their own works in all places, during their lives:—

DRAMATIC MUSIC IN GERMANY.—A German composer no sooner publishes his labours than he loses his right in them: by the publication they become as much the property of any third person as his own, and he cannot restrain that third party from pirating them. The result of this law is, that he sells only a few MS. copies to the directors of the theatres in the different provinces, and can never depend upon an exclusive maintenance from his works. These evils dissipate our astonishment at the limited number of distinguished composers in the dramatic style who have appeared in Germany during the past thirty years, even though the Germans possess a peculiar and remarkable genius for the art.

14th. How many have judged of Signor Paganini's playing, and indeed of many other performers, upon the same kind of evidence and principle, that influenced the lady whose faith stands recorded in the *Globe* newspaper!

PLEASURES OF IMAGINATION.—A lady belonging to Covent-Garden Theatre, who had never heard Paganini, requested leave to be present at one of the rehearsals of his concerts. It happened that Paganini did not bring his violin with him, but borrowed one from a member of the orchestra, and, instead of playing, made a kind of pizzicato obligato. After the rehearsal was finished, the lady addressed Mr. Cooke:—“Oh dear, Mr. Cooke, what a wonderful man he is! I declare, I may say, that till this morning I never knew what music was capable of.” Cooke replied, “Indeed, Madam, he is truly wonderful; but allow me to observe, that on this occasion you are indebted rather to your imagination than your ears for the delight you have experienced.” “How, Mr. Cooke?”—“Why, Madam, this morning Paganini has not played at all—he has not even touched a bow.” “Extraordinary!” exclaimed the lady, “I am more than ever confirmed in my opinion of him, for if without playing, he can affect in such a manner, how much more wonderful are the sensations he must produce when he does!”

16th. The Chevalier Neukomm is at Berlin, getting up his oratorio, *Mount Sinai*, which will be performed in the garrison church of that city at the latter end of the present month, or the beginning of next, for the benefit of the Institution for the Blind. The arrangements for this purpose are on a large scale: the chorus will amount to 400 voices, supplied by the Royal Academy of Music, and the orchestra will be proportionately full. The wind instruments are to be double the usual strength, and among the number will be six trumpets, six trombones, eight horns, &c. After this M. Neukomm will return to England, and devote himself to the completion of a new oratorio which he is composing for the Festival to take place at Birmingham next year, on the opening of the new grand music-hall.

18th. The *Académie Royale de Musique* has published a programme of the pieces which are intended to be performed during the season, commencing the 14th of September, 1832, and terminating at the beginning of April, 1833:—

Le Serment, an Opéra in two acts.

Nathalie, a Ballet in two acts, composed by M. Tagliani; the principal character by Madlle. Tagliani. This ballet, say the French managers, which was first performed at Vienna, has obtained the greatest success in London [at what theatre, or under what title?] and at Berlin.

An Opéra in five acts, written by M. Scribe, composed by M. Auber.

The three works above will be produced before the 1st of next January.

At the beginning of 1833, a translation of the *Don Giovanni* of Mozart will be brought out, performed by Messieurs Nourrit, Le Vasseur, Dabadie, and Mesdames Dabmoreau (Cinti), Donis and Faleon. This translation will be succeeded by a new Ballet in two acts, of which the principal part will be allotted to Madlle. Tagliani.

The season will be concluded by the representation of an opera in three acts, entitled *Ali Baba, ou Les Quarante Voleurs*, the score of which is from the pen of M. Cherubini, and will probably (says the announcement) be the last work of that great composer.

All these new works, which will alternate with *La Tentation*, *La Sylphide*, *Robert le Diable*, and others of recent as well as older date, promise great variety in the performances at this theatre.

18th. The Contessa Rossi (late Madlle. Sontag) has, in reply to an application made to her by a London agent, formally and unequivocally contradicted the statement which appeared in many of the foreign and British journals relative to her return to the lyric stage, any intention of which she utterly disclaims.

20th. A Dublin paper thus speaks of a military and musical gentleman, who has recently become very conspicuous in the only theatre of war at present open to the European public:—

“Colonel Hughes, who is now taking so distinguished a part in the cause of Don Pedro, is the author of the volume of Portuguese melodies (of which a full and favourable review appeared in the *Harmonicon* some years ago.) He served in the British army in Portugal during the late war, during which time he employed his leisure in collecting the most popular and best airs of the country. He entered the service at a very early age, as ensign in the 61st Foot, and afterwards exchanged into the 31st Dragoons.”

It is worthy of remark, that the last sanguinary war was a great promoter of the peaceful art of music. Our military men when abroad were constantly in the society of amateurs; indeed, they could hardly join any party in which music was not the chief, if not the sole amusement, and thus acquired a taste, and had a knowledge forced on them, which some afterwards turned to good account, and all carried with them in their various places of retreat; which circumstance partly accounts for the widely-extended cultivation of harmony in this country during the last fifteen or twenty years.

21st. A correspondent of the *New Monthly Magazine*, states as authentic the following curious fact, which is quite sufficient to prove how extravagantly fond the French are of music:—

“So great is the enthusiasm felt in the French capital for Meyerbeer's really grand opera, that a linen-draper in the *Rue de Richelieu* has lately opened a very grand establishment, to which he has given the striking designation, “Au Robert le Diable.” It is rather bold, a jocular friend of mine observed, to dedicate the gauzes and muslins of a linen-draper's shop to so flaming a personage as M. le Diable. At what risk must the fire-offices insure the stock of so imprudent a tradesman? A shop devoted to the devil can only desire to have diabolical customers,

and whoever enters it must not be surprised if they find themselves walking out on cloven feet, and with a monstrously long tail. Hurns would be nothing remarkable in the eyes of a Parisian.'

23rd. It is far more profitable to make musical instruments than to play on or compose for them, witness the collection of pictures by the old masters made by M. Sebastian Erard, the famous harp manufacturer of Paris, which in number and value were greater than were ever possessed by any private individual in France. They were sold by auction in August last, and produced upwards of 32,000*l.* sterling. The most choice and rare gems were bought on commission, to be sent to England.

26th. Would that the report of the recovery of Mad. Fodor's voice were true to the letter!—but I have heard this rumour so often, and also of the resuscitation of Mad. Ronzi's vocal powers, that I cannot lay the flattering uncton to my soul. Such paragraphs as the following are commonly fabricated abroad,—got, which is easily done,

into some minor journal, then sent over here, and translated for the chit-chat column of the English papers:—

'The musical world in Italy,' says the *Globe*, 'will be divided next season between three principal syrens—Mali-bran at Milan, Pasta at Venice, and Fodor at Naples. The latter *artiste* during three years, [for three read twelve] from a fit of illness, had an extinction of voice; two years ago it returned to her in all its force and freshness, and those who have heard her sing at Naples lately, say that she never sung better. A pupil of hers, Signor Jranow, a Russian, lately made a very successful *début* at the San Carlos, in the opera of *Anna Bolena*, and is considered a second Rubini, such is the sweetness of his voice and the purity of his style.' No doubt the Russian boor with the unpronounceable name made 'a successful *début*,' according to his own account, as all performers do, when they are the historians of their own attempts; but let us not be deceived by these ingenious narratives; and, above all, let our managers of operas, concerts, &c., be on their guard against such covert appeals to their credulity.

A PREVENTIVE OF CHOLERA.

To the EDITOR of the HARMONICON.

[WE received the following many months ago, when the cholera appeared on the decline in this country. Now the disease is, unhappily, in a reviving state, we insert our German friend's means of prevention. 'Nothing like leather,' the old fable tells us, and a *fanatico per la musica*, doubtless, thinks his art a specific for all evils. The curing of diseases by means of music is not, however, a new practice; Athenæus relates cases where it proved eminently successful. Aulus Gellius tells us that Theophrastus remedied the bites of venomous reptiles by the same means. And even Galen himself acknowledges the medicinal power of music. If, then, it can cure, why not prevent? At all events, our readers shall have the benefit of our correspondent's communication: we should be criminal in any longer withholding its contents from the public. Should the proposed plan prove successful, we shall look for a basket-full of civic crowns, or a cross of the Guelphic Order at least. As to D. R., the vacant throne of Greece will be the least that can be offered him.]

MR. EDITOR,

If you think the following communication (being a translation of a letter I have just received from a friend at Lemberg) would be acceptable to the public at the present crisis, it is quite at your service.

Yours, &c.

CONSTANT READER.

MY DEAR FRIEND,

Lemberg, 1st November, 1831.

Knowing that everything connected with music is interesting to you, I have to communicate some circumstances which have recently occurred here, and yet prevail in this place.

Since the *cholera morbus* made its appearance amongst us, music has been much more cultivated, by even the poorer classes. The nobility, the gentry, the merchant, and nearly every one, learn music; our professors, therefore, are reaping a rich harvest, and were there even more,

I think they would find employment at the present time; and all arising from a belief that music is an antidote to the prevailing cholera.

The observation has been made, that in this neighbourhood musical persons have, except in very few cases, escaped this dreadful scourge; and, indeed, that those who play the flute, the guitar, or the piano-forte, or have had many opportunities of bearing good performances on those instruments, have escaped altogether. I have also to add, that I have recently received letters from different towns in Hungary, and many other places, where the cholera has been prevalent, in all of which the same belief strongly prevails.

You will, probably, laugh at my belief, and ridicule the idea; but I assure you that it has been with considerable and persevering trouble and anxiety that my inquiries and studies have been directed to discover a preservative from the disease; and really, after consulting the most eminent men and the best writers on the subject, I have found nothing satisfactory till now. Here, then, we are at once presented with an antidote—in the cultivation and enjoyment of a most beautiful science—a science which not only affords us the means of prevention, but is also associated with our best feelings, is so agreeable to, and so highly estimated by, the great mass of society. Is not the matter worth some inquiry? Has it not been fully allowed in all ages—in all countries, that music elevates our minds, that it soothes our sorrows and griefs, and at least promotes cheerfulness?—Does not every experienced medical man recommend *cheerfulness* as both a prevention and means of cure?

Now if music is capable of so much, may it not also be a preservative against this fatal complaint?—and if against this, also against many other disorders to which the human frame is subject? How far the instruments specified may be more particularly applicable to the purpose in view, I am not quite prepared to say,—except thus far—that this peculiar influence may be in some degree ascribed to

the great softness, to the clearness and mellowness of tone which they render, but much more decidedly to the effect of harmony, when they are in the hands of able professors, which, even in the present day, are rarely to be met with.

Having thus briefly stated to you what I have been an

eye-witness of, I must leave the proof to future experience, which will show whether a new benefit is to be added to the many and great ones already derived from the practice of this delightful science.

I am, Sir, yours, &c.

D. R.

FOREIGN MUSICAL REPORT.

VIENNA.

THE taste for Auber's compositions has been declining of late; his *Liebestrank* (Le Philtre) has been less favourably received than the *Bagdad*, notwithstanding the meritorious exertions of Madame Schodel and MM. Forti and Standigel. A neat little operetta by Kapellmeister Reuling, *Des Herzens Wahl*, (The Choice of the Heart) has, on the other hand, proved very attractive and been frequently repeated. A Demoiselle Gley has made her debut here as *Agathe* in *Der Freyschutz*, and gives promise of future eminence. *Fidelio* has been given, and the original overture was played by our excellent orchestra, on the occasion, with great energy.

Cherubini's *Medea*, newly cast, was expected to afford a great treat to the admirers of the work, but unfortunately neither MM. Oberhofer and Binder (*Creon* and *Jason*), nor Demoiselle Schmidt (*Direce*), gave satisfaction; Mademoiselle Ernst, as *Medea*, was thus left alone to conciliate the audience, and even she was scarcely equal to the extraordinary exertions required for the part, and was evidently much exhausted towards the close of the third act. The very choruses and orchestra too, owing probably to the want of sufficient rehearsals, were not always so correctly together as they should have been.

Mr. Breiting has concluded the number of his performances; his last appearance was in *John of Paris*, a character admirably suited to his powers, and in which he was very successful.

On the 5th July, a High Mass, the composition of M. Leppen, a young virtuoso on the violin, was performed by a grand orchestra, in the parish church of St. Peter's. The composer was greeted with the applause, both of the cognoscenti and of the unlearned in music; the former were struck with the simplicity and regularity of the composition, while the latter were ravished with the sweet and flowing melodies.

The celebrated violinist, M. Leopold Inassa, member of the royal chapel, has left Vienna, for Prague.

Kapellmeister Krentzer is composing a new opera, to be called *Das Nachtlager in Granada* (The Night's Lodging in Granada.)

BERLIN.

A romantic comic musical entertainment, by Lindpaintner, entitled *Die Sternenkönigin* (The Queen of the Stars), was lately produced here.

On the 23d July, Madlle. von Schützel appeared for the last time, as *Rosina*, in *Der Barbier von Sevilla*. With her, the most distinguished German singer of the present day quitted the scene of her greatest triumphs, and the public expressed their feeling on the occasion, by showering flowers and verses upon the stage; twice, too, was their favourite called forward and finally crowned.

On the 31st July, M. Gross, an excellent violoncello player, performed a concerto in the theatre; his execution

is remarkable, and his tone rich; he plays moreover with much feeling.

On the 3d August, in celebration of the king's birth-day, Wolfram's *Bergmönch* (The Mountain Monk) was performed. The *Königsstadt Theater* gave *Die Hochzeit im Gasthofe* (The Marriage at the Inn), a comic opera in three acts, by Pilwitz. The drama is stated to be likewise the production of the composer, and, as the opera really contains some very pleasing pieces of music, it is to be regretted that the indifference of the libretto should prevent it, as is most likely to be the case, from holding even a temporary place in the Repertoire. Although many of the pieces are too much spun out, an error into which young operatic composers are but too apt to fall, Mr. Pilwitz deserves great encouragement, as his present production gives excellent promise for the future. The performance generally was very satisfactory, and the acting as well as singing of Demoiselle Grünbaum, in particular, were delightful. On the 10th August was performed *Die Schweizerfamilie*, in which Madame Pirscher is stated to have been indebted for her success, more to her personal attractions and acting, than to her singing; her voice, which is a powerful soprano, possesses the freshness of youth, but it wants scientific cultivation; her upper notes are shrill when forced, and seldom free or natural when she sings *sotto voce*. Respecting Demoiselle Meiselbach, from the *Stadttheater* at Frankfurt, who has just made her first appearance in Berlin, we are only enabled to state generally, that nature has endowed her with many good qualities in her profession, which, however, as is frequently the case, produce but little effect, owing to the want of adequate cultivation.

Mus. and Mademoiselle Spizeder left the *Königsstadt Theater* on the 30th June. M. Cerf, the director, has since informed the public, that, considering the terms of M. Spizeder's engagement with the previous direction too high, he had not renewed it, but had offered to the two together, a salary of six thousand, and subsequently, seven thousand dollars, and that both of these offers were declined.

A new opera by Kapellmeister Franz Gläser is expected to be produced here shortly, under the title of *Claudine von Villabella*; many of the pieces are very beautiful, particularly the second finale, which is said to be a perfect masterpiece.

LEIPZIG.

M. Adolph Hesse, principal organist at the parish church of St. Bernhard, at Breslaw, performed twelve pieces on the organ, at St. Peter's church; among them were three fugues of Sebastian Bach's (o minor, d[♯] minor, and a major), some compositions of his own, and an extemporaneous fantasia upon a theme handed to him, which was scientifically treated and exquisitely performed.

On the 9th July, the youthful Pianist, Clara Wieck, gave a musical entertainment, at which Adolph Hesse's

second symphony (MS.), in two parts, was given and well received. Demisselle Livia Gerhard, fifteen years of age, sang for the first time in public, an aria and a duet, with M. Otto, both by Paer, with a fine well-cultivated voice, and perfectly pure intonation. Demoiselle Wiecek herself, only thirteen years old, played Pixis' concerto—Op. 100, *La ci darem* with variations, by Chopin, Op. 2, and Herz's bravura variations, Op. 20, from memory, with the most wonderful execution. The concert-room was crowded, and she was greeted with universal applause. A second concert, equally successful, was given by her on the 31st July.

M. August Pahlenz, music director, got up a concert in the church of St. Thomas, on the 29th July, in aid of certain distressed families. The Lord's Prayer (by Nauwmann), by our singers and orchestra, and Mozart's symphony in c major, were admirably executed, and a concerto of Spohr's was exquisitely played by M. Eichler. The concert was very productive.

MUNICH.

A plan has been submitted to the Minister of the Interior, by M. Löhle, for the establishment of a general conservatory for vocal and instrumental music, in which it is proposed to bring up musicians for the royal chapel, the theatre, and the royal orchestra; the terms for each pupil, including board and general instruction, are not to exceed two hundred florins per annum. Mons. and Madame Spizeder are engaged here.

STUTTGART.

The most recent performances here have been Herold's *Zampa*, oder *Die Marmorbraut* (*Zampa*, or the Marble Bride), and *Die Wunderlampe* (The Wonderful Lamp), which has already been given several times with the greatest success. In *Zampa*, the character of *Zampa*, the Corsair, was sustained by M. Pezold, and that of Canilla by Demoiselle Haus, who acted and sang with great spirit. *Alonso von Monza*, *Daniel Capuzzi*, and *Ritta*, were personated by MM. Hambuch and List, and Mad. von Pistrich in a praiseworthy manner, and the representation, generally, was very satisfactory. Cherubini's chef-d'œuvre, *Der Wasserträger* (The Water-carrier), has been reproduced, and was received with enthusiasm; Demoiselle Haus as the Countess, and MM. Hambuch and Häser, as *Armand* and *Micheli*, acquitted themselves admirably, and the choruses were superb. Gretry's *Raoul der Blaubart* (Raoul the Blue Beard), with new instrumentation to suit the present taste, in spite of the industrious and zealous exertions of Demoiselle Haus as *Marie*, MM. Jüger, Häser, and Tourny, as *Vergy*, *Raoul* and *Curt*, was a failure.

Besides these operas, we have had *Der Maurer und der Schlosser* (Le Maçon), twice; *Johann von Paris*, *Fra Diavolo*, twice; *Fiorella*, *Die Weisse Frau*, three times; Cherubini's *Macbeth*, compressed; *Fidelio*, twice; *Der Alpenkönig und Menschenfeind* (The King of the Alps and the Misanthrope); *Oello*, *Marce Antonio*, *Die Verlobte* (La Fiancée), Weber's *Oberon*, twice; *Die Stumme von Portici*, three times; *Die deutsche Elster* (La Gazza Ladra), and several minor productions; and more recently have been given, *Die Italienerin in Algier*, with Demoiselle Emelie Gmuth, as *Isabella*, and *Don Juan*. Goethe's *Faust*, too, with music by Lindpaintner, has been brought out with success, under the direction of M. Seydelmann. As to foreign artists, we have been visited only by M. Hauser from Vienna, who has appeared as *Figaro* in *Figaro*, and in the *Barbier*; as *Don Juan*, *Wilhelm Tell*, *Faust*, and

Cleomenes, in *Die Belagerung von Corinth* (The Siege of Corinth); his voice is soft and agreeable, but of moderate compass.

The oratorio *Die Kraft des Glaubens* (The Power of Faith), the text by G. Mülke, the music by A. F. Haer, deserves favourable mention. The composition is remarkable for simplicity in the highest degree. The short and powerful introduction impresses the hearers with a religious feeling, and prepares the mind for what is to follow. The solos were given by MM. Pezold, Hambuch and Häser (*Gottfried*, *der Hermit*, and *Soliman*), and the part of *Sofronia* was sung by Mad. von Knoll, in the most elegant manner.

The brothers Kaufmann have been performing in the theatre, and in the saloon of the museum, on the instrument invented by their father, the Terpodion.

A new opera, *Ryno*, the composition of M. Hetsch, is expected to be brought out in the winter; the budding talents of the young artist justify great expectations concerning it.

Our principal tenor singer, M. Jüger, is about to leave us, and it is understood is re-engaged for Berlin.

CARLSRUHE.

Madame Fischer (born Schwarzböck) has accepted an engagement as prima donna to the theatre here; and Professor Pott, after leaving Darmstadt, has been delighting us with his exquisite performances on the violin, and received from the Grand Duchess Sophia a valuable gold snuff-box. On his departure from this place, he intended to visit Baden-Baden and Ems.

BRESLAU.

Mons. and Madame Spizeder have been performing here in *Don Juan*, *Der Schnee*, *Der Barbier von Sevilla*, *Das Opferfest* (The Interrupted Sacrifice), *Die Schöne Müllerin* (La Molinara), and *Belmont and Constanze* (The Seraglio), with distinguished success.

DARMSTADT.

A vocal and instrumental concert was recently given at the theatre here by Professor Pott, Kapellmeister to the Grand Duke of Oldenburg, and formerly a member of the royal chapel, in Hanover, who has already displayed his distinguished talents as a violinist in Paris, Copenhagen, Stockholm, &c., and has acquired a great reputation both as a composer and performer. The professor possesses a pure and uncommonly sweet tone, good taste, and great powers of execution. Besides *Les Adieux de Copenhague*, a scientific and spirited composition of his own, he played some variations of Mayseider. Among the vocalists was the talented Demoiselle Weiselbaum, a young singer of very great promise.

COLOGNE.

The fourth Rhenish Musical Festival which was held here created a great sensation. There were 562 persons engaged in the performance; of these 357 were vocalists, namely, 76 sopranis, 62 mezzo sopranis, 109 tenors, and 110 bassi. The orchestra consisted of 87 violins, 33 tenors, 26 violoncellos, 14 double basses, 6 flutes, 4 oboes, 7 clarionets, 4 bassoons, 8 horns, 8 trumpets, 3 trombones, 1 bass-horn, and kettle drums, great drum, triangle and cymbals. The concert room contained 4000 persons.

DUSSELDORF.

A talented young composer residing here, M. Bergmüller,

who has prosecuted his musical studies under Spohr, is now engaged upon the completion of a grand heroic opera, fragments of which have already been performed at several concerts with distinguished success.

INNSBRUCK.

Mons. and Madame Cornet, of the theatre at Brunswick, recently gave a grand concert here, the proceeds of which were to be appropriated to charitable objects.

BRUNN.

M. Serwaezinsky has performed on the violin, in three concerts, given at our theatre, and was received with the most lively applause; at one of them, *Maulane Marra* sang two arias very delightfully.

Kapellmeister Conradin Kreuzer is now here superintending the getting up of his opera, *Der Lastträger an der Themse* (The Porter at the Thames.)

THE DRAMA.

KING'S THEATRE.

THE fate of Mr. Mason, as *impresario* of this theatre, is decided, according to all appearance: the assignees of Messrs. Chambers have taken possession of the premises, the lessee having neglected to fulfil a covenant, the neglect of which gives a right of re-entry to the lessors. It is said that he intends to apply to the Court of Chancery for an injunction; but this attempt most likely will not be made, or if made, will prove altogether unsuccessful. The sum stated to have been expended in the theatre during the late season is so enormous, so far beyond what any person acquainted with the concern would believe possible, that for the present we refrain from naming it. The receipts, too, were great, including the German performances; but, as our friend the dilettante asserted last month, the disbursements have exceeded the income by upwards of 20,000*l*! The principal performers are paid, to the amount of 8000*l* by bills, which will not fall due till next March!

Such, from the mismanagement of all parties—lessors as well as lessees—is the condition of a theatre which, in proper hands, is not only the best theatrical property in London, but a concern that has *never* failed to be a very profitable one when conducted with activity and ability.

DRURY LANE THEATRE

Opened on Saturday the 22*nd*, and will possess this season the strongest operatic company that ever congregated in an English theatre. Mr. WOOD, Mad. DE MERIC, Mr. BRAHAM, Mr. H. PHILLIPS, Mr. WOOD, &c., will enable the manager to perform almost any opera, of any country or school, that he may wish to get up. We look forward to his availing himself of his powers; he will have no excuse if he does not achieve more in the musical way than ever yet was accomplished on the English stage.

COVENT GARDEN THEATRE

Will open on the 1*st* of October, with M. LAPORTE as lessee. What his musical force will be, till the arrival of

Madame MALIBRAN in April, we have not yet learnt. Madame CARADORI ALLEN is talked of, and we believe will be engaged. The direction of the musical department is assigned to Mr. ROPHIMO LACY, whose taste in selection and judgment in adaptation have hitherto been generally, and, we think, very justly approved.

ENGLISH OPERA COMPANY, OLYMPIC THEATRE.

This lively and entertaining *troupe* brought their labours to a close on Friday the 21*st* ult. At the end of the second piece Mr. Baker stepped forward to take leave, in the name of his comrades, of the public for the present: but he, unfortunately for the proprietor, had not the usual good account to render of the success of the season. In fact, Mr. ARNOLD, and also Mr. MORRIS, have been most injuriously dealt by, in the permission granted to open the King's Theatre every night in the week, and in suffering Covent Garden to enjoy a *summer* season. Either the one house ought to have been confined to the ordinary nights, and the other kept shut, as customary, or the summer theatres should at once be allowed to perform all the year round, at discretion.

Mr. Baker stated that, with so effective a company, the result of the season would assuredly have led to a more favourable conclusion, had not one of the larger winter theatres, in a most unprecedented manner, reopened with a performance of *foreign artists*, infringing on the limited period to which the English Opera has been condemned to gather in its little harvest; not only utterly precluding a chance of profit, but inflicting a very *heavy pecuniary loss*. Still, 'not discouraged, our proprietor,' said Mr. B. 'has persevered, and will continue to do so until the new theatre is re-established. The arrangements for erecting the new English Opera House are at last advancing with rapidity, and the proprietor hopes next season to greet you in a building, in which the comfort and convenience of the public have been the first consideration.'

We are happy to add that, allowing for those chances against which no precaution is available, there is no doubt of the new theatre being finished by next July.

ADDENDA TO THE MEMOIR OF DR. BURNEY.

IN the memoir published in our last, our biographical limits obliged us to defer some letters relating to the subject of it, originally published in *Bonnett's Life of Johnson*, which are now added, not only as generally interesting, but because it would be an act of injustice to the memory of Dr. Burney not to show in what estimation his character and judgment were held by the 'Colossus of English literature,' who was no flatterer, and not very likely to submit his labours to the criticism of one of whose philological knowledge and discrimination he did not entertain a decidedly high opinion.

In a letter from the great lexicographer 'to Mr. Burney, in *Lynne Regis, Norfolk*,' dated April 8th, 1755, he thus writes:—

'If you imagine that by delaying my answer I intended to show any neglect of the notice with which you have favoured me, you will neither think justly of yourself nor of me. Your civilities were offered with too much elegance not to engage attention; and I have too much pleasure in pleasing men like you not to feel very sensibly the distinction which you have bestowed upon me.

'When you have leisure to think again upon me, let me be favoured with another letter; and another yet, when you have looked into my Dictionary. If you find faults, I shall endeavour to mend them; if you find none, I shall think you blinded by kind partiality: but to have made you partial in his favour will very much gratify the ambition of, Sir,

'Your most obliged,
'And most humble servant,
'SAM. JOHNSON.'

Nearly three years afterwards, Dr. J. wrote again on the same subject to his *Lynn* correspondent:—

'To Mr. Burney, &c.
'Gough Square, Dec. 24, 1757.

'That I may show myself sensible of your favours, and not commit the same fault a second time, I make haste to answer the letter which I have received this morning.

'I remember, with great pleasure, your commendation of my Dictionary. Your praise was welcome, not only because I believe it was sincere, but because praise has been very scarce. A man of your candour will be surprised when I tell you, that among all my acquaintance there were only two who, upon the publication of my book, did not endeavour to depress me with threats of censure from the public, or with objections learned from those who had learned them from my own preface. Yours is the only letter of good will that I have received; though, indeed, I am promised something of that sort from Sweden.

'I am, &c.,
'SAM. JOHNSON.'

The above is worthy of remark not only as showing—which, indeed, is must to our purpose—the impression made on Dr. J. by Mr. B., but because it proves that, whether sincere or not, manners are certainly not in so rude a state now as then. An author in the present day always finds some ready enough to whisper approbation in

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his ear, however condemnatory their 'faint praise' may be when his back is turned. There is also much dry drollery in the expectation of encouraging applause from Sweden, one of the least lettered countries in Europe.

In October, 1765, we find, among Dr. J.'s correspondence, a letter 'to Charles Burney, Esq., in *Poland-street*,' the object of which is to apologize for not having sent receipts for some subscriptions obtained by Mr. B. to the Doctor's *Sliaakspeare*; and therein is likewise an answer to a complaint that the commentator acknowledged faults where many either could find none, or did not chuse to discover any:—

'I am sorry that your kindness to me has brought upon you so much trouble, though you have taken care to abate that sorrow, by the pleasure which I receive from your approbation. I defend my criticism in the same manner with you. We must confess the faults of our favourite, to gain credit to our praise of his excellencies. He that claims, either in himself or for another, the honour of perfection, will surely injure the reputation which he designs to assist.

'I am, &c.,
'SAM. JOHNSON.'

The intercourse between Dr. Johnson and Dr. Burney continued to increase, and the opinion, in consequence, entertained by the former of the latter may be seen in the annexed letters, which explain themselves:—

'To the Reverend Dr. Wheeler, Oxford.

'DEAR SIR,
London, Nov. 2, 1778.
'Dr. Burney, who brings this paper, is engaged in a History of Music; and having been told by Dr. Markham of some MSS. relating to his subject which are in the library of your college, is desirous to examine them. He is my friend; and therefore I take the liberty of intreating your favour and assistance in his inquiry; and can assure you, with great confidence, that if you knew him he would not want any interventional solicitation to obtain the kindness of one who loves learning and virtue as you love them.

'I have been flattering myself all the summer with the hope of paying my annual visit to my friends; but something has obstructed me. I still hope not to be long without seeing you. I should be glad of a little literary talk; and glad to show you, by the frequency of my visits, how eagerly I love it, when you talk it. I am, dear Sir,

'Your most humble servant,
'SAM. JOHNSON.'

'To the Reverend Dr. Edwards, Oxford.

'SIR,
London, Nov. 2, 1778.
'The bearer, Dr. Burney, has had some account of a Welsh manuscript in the Bodleian Library, from which he hopes to gain some materials for his History of Music; but, being ignorant of the language, is at a loss where to find assistance. I make no doubt but you, Sir, can help him through his difficulties, and therefore take the liberty of recommending him to your favour, as I am sure you will find him a man worthy of every civility that can be shown, and every benefit that can be conferred.

'But we must not let Welsh drive us from Greek.
2 K

What comes of Xenophon? If you do not like the trouble of publishing the book, do not let your commentaries be lost; contrive that they may be published somewhere.

'I am, Sir, your humble servant,
'SAM. JOHNSON.'

'These letters,' says Boswell, 'procured Dr. Burney great kindness and friendly offices from both these gentlemen, not only on that occasion, but in future visits to the university. The same year Dr. Johnson not only wrote to Dr. Joseph Warton, in favour of Dr. Burney's youngest son *, who was to be placed in the College of Winchester, but accompanied him when he went thither.'

In August, 1784, Dr. Johnson suspected his approaching end. His presage of the event, and his continued friendship for Dr. Burney, are evident in the following extract of a letter to him.

'August 2. The weather, you know, has not been balmy; I am now reduced to think, and am at last content to talk, of the weather. Pride must have a fall †. I have lost dear Mr. Allen, and wherever I turn, the dead or the dying meet my notice, and force my attention upon misery and mortality. Mrs. Burney's escape from so much danger, and her ease after so much pain, throws, however, some

* The late Rev. Charles Burney, D.D., of Greenwich; and father to the Rev. Charles Parr Burney, D.D., now residing in that place.

† 'There was no information for which Dr. J. was less grateful than for that which concerned the weather. It was in allusion to his impatience with those who were reduced to keep conversation alive by observations on the weather, that he applied the old observation to himself. If any one of his intimate acquaintance told him it was hot or cold, &c. he would stop them by saying, "Pooh! Pooh! you are telling us that of which none but men in a mine or dungeon can be ignorant. Let us bear with patience, or enjoy in quiet, elementary changes, whether for the better or the worse, as they are never secrets."'
—*Dr. Burney's Note in Boswell.*

radiance of hope upon the gloomy prospect. May her recovery be perfect, and her continuance long.—I struggle hard for life. I take physic, and take air: my friend's chariot is always ready. We have run this morning twenty-four miles, and could run forty-eight more. *But who can run the race with death?*'

Little more than three weeks before the dissolution of the great man whose friendship reflects no less honour on the memory of the historian of music than the work itself has conferred on it, he wrote the following short note, 'which,' says Boswell, 'I insert as the last token of his remembrance of that ingenious and able man [Dr. B.], and as another proof of the tenderness and benignity of his heart:—

"Mr. Johnson, who came home last night, sends his respects to dear Dr. Burney, and all the dear Burneys, little and great."

We will only further add that Dr. Burney was a member, and a distinguished one, of THE LITERARY CLUB, a social union, which, for learning and talent, has never since been rivalled, as the subjoined list will testify.

The original members were Dr. Johnson, Sir Joshua Reynolds, Mr. Edmund Burke, Dr. Nugent, Mr. Beauclerk, Mr. Langton, Dr. Goldsmith, Mr. Chamier, and Sir John Hawkins. They were afterwards joined by Mr. Dunning, Mr. Dyer, Mr. Garrick, Dr. Shipley (Bishop of St. Asaph), Dr. Burney, Lord Charlemont, Mr. T. Warton, Dr. Adam Smith, Sir Robert Chambers, Dr. Percy (Bishop of Dromore), Dr. Barnard (Bishop of Killaloe), Mr. Charles Fox, Dr. George Fordyce, Sir W. Scott (now Lord Stowell), Sir Joseph Banks, Mr. R. B. Sheridan, Mr. Gibbon, Sir W. Jones, Mr. Colman (Sen.), Mr. Steevens, Dr. Joseph Warton, Mr. Malone, Lord Ossory, Lord Spencer, Lord Macartney, Mr. R. Burke, Sir W. Hamilton, Dr. Warren, Mr. Boswell, &c.

THE WESTMINSTER REVIEW.

OUR nervous readers need take no alarm; it is not intended to put their patience to the proof by reviewing a Review. Far be from us any attempt at literary fratricide. Be wits 'game-cocks to each other,' if the passion for shedding ink be too strong for them; but let critics, that is to say periodicals, live in amity, or, at least, not in the state of belligerents.

Nothing can be more pacific, nay friendly, than our present design. We have read in a contemporary publication an article that is, or ought to be, highly interesting to the musical world; there are, however, many beings of that world who, we surmise, do not regularly meet with the *Westminster Review*; for their sakes, then, we willingly encounter the risk of being branded as pirates; but having a mortal aversion to the penalties of such profession, would rather be treated as barterers, if anything of ours may be deemed worthy of an exchange, and for the passages we shall herein appropriate to our use, after whatever this or any of our former numbers may contain, that is transferable to the pages of the able work we are about to rifle so unceremoniously.

The opinion we have always held concerning the monstrous musical birtles called bravuras, of cadences now exploded everywhere but in England, and of those ornaments, so misnamed, *à la Rubini*, *à la David*, none of which has any object in view but to show how difficulties

have been vanquished, is well known to our readers, and we rejoice to find so powerful an ally in the field against such perversities.

'The human voice,' says the writer of the article by which we are profiting, 'is undoubtedly the most perfect of musical instruments. . . . It is not to be doubted that there have been many good vocal performers; but there is nothing incredible in the surmise, that posterity may look back on the present time; in something the same manner that the present looks back on the stage as it stood before Garrick's reformation. . . . It may be heresy, but all the good in the world comes by heresy:—there will be a new style, which shall give to serious singing exactly what constituted the difference between the tragedy of Siddons or of Talma, and the tragedy which occupied the place before those suns had risen. Trills too, and bravuras, will be shelved with Mandan's hoop and Alexander's wig; the coming age will as lief see a performer try how long he can hold his head in a pail of water, as either.'

The writer's notion of what is commonly understood by *imitative music* is that of most, if not all, sensible persons.

'Few people have listened to much music, without being invited to the exercise of laughter, by the matter-of-fact manner in which musicians apply themselves, now to hum as flies, anon to murmur as waters, and afterwards to whisper as the

evening breeze. And equally few have failed to come to the conclusion, that these were coarse and inefficient efforts,—rude practical attempts at effect, like his who brought seven fatherless children on the stage by way of forming the pathetic;—and that music is in reality something more subtle, or at all events less mechanical than this. The "Battle of Prague" is imitative; but the "Battle of Prague" is not of a high order of music. The earliest impressions made on children by music are probably in a great proportion of cases received either from the warbling of nurses, or the services of the cathedral or conventicle; and it may fairly be asserted that the effect is not produced because what is heard is like anything in heaven or earth. That in after life there is some connection between the sounds of music and the tones in which human beings, and perhaps other animals, express certain feelings, is also not to be denied; there is some community of source. But the community after all is only remote; and there is more danger of making too much of it, than too little. If a Swiss soldier is moved to a rapture of desertion by an imitation of a cow-horn, it is not because it is music, but because it is like a cow-horn. A miller recruit might be roused to the same feeling by the imitation of a mill-clack. All attempts at improving music by the gross imitation of material objects have been failures; from the piping nightingale of the stage, to the idea of Napoleon's band-master of a discharge of cannon for a military fortissimo.*

We would here, however, ask whether sounds producing such strong emotion as it is believed was excited in the Swiss troops by a certain air, must not have something agreeable in their very nature—something to soften the mind, and prepare it for the seductive effects of association? We should doubt the operation of the mill-clack, just as we do that of the cow-horn. It was, in fact, not the cow-horn that worked such miracles, but a pleasing melody—disposing the mind to pleasing associations,—and, more especially, impressive words called to mind by such melody, that wrought the foreign mercenary up to the pitch of desertion. Had he enlisted from a house of correction, and the noise of hammers beating hemp had in consequence been associated with ideas of his native country, such sound heard when he was remote from home would never have tempted him to wish to return, or have prompted so dangerous and desperate a measure as that of abandoning his colours.

We cannot help thinking that the imaginative, the brilliant, the philosophical author of the article on the *Enharmonics of the Ancients*, in No. XXXII. of the Westminster Review, is to be traced in what we have extracted and shall quote, particularly when he mentions his favourite instrument, the guitar. He is half indignant at the writer whom he reviews* for not bestowing more attention on it. 'Did he never hear,' he pleasantly asks, 'of the Portuguese army—would it were Miguel's!—that fled, and left eleven thousand guitars upon the field? Or of the surprise of quarters in the succession war in Spain, where the foremost cavalier found the enemy's vedette tuning his guitar as he sat on horseback, and perceiving he did it ill, took it from his hands, and returned it, saying—*Ahora es templada*,† and passed on?'

'The guitar,' he says, 'when in Huerta's hands, is Lord Byron's image for sweet things,—"the voice of girls." Or the same frail machine can produce a *retraite*, that would draw two souls out of one adjutant,—an old soldier may positively see the little drum-boy straddle, or stir his barrack fire and think upon the dew-drop pendant at the bugler's nose;—varied on the harmonics with a *ran plan plan* worthy of him who at midnight musters the Spectre Guard, with the palpable flavour of parchment as it would come from his marrowless knuckles across the ghastly hem! And then can come pipes, and reeds,

and oaten stops, and distant choirs, priests chanting merrily, or mass, or requiem, and poor lost Italy,—curse on all traitors and *justes milieux* of the earth!—and fair romantic Spain, and floating forms, and dark mantillas, and castanets that turn the air to rhythm. All these cannot be had from a spinet. But they require some husbandry,—a parlour twilight, or a turret lone, when gabbling boys are fast abed; and there is one peculiar tone, whatever be the cause, is never brought out but in the small hours of the morning. Above all, these things are hid from simpletons who seek them in a crowded theatre, and then declare they nothing heard. They might as well line the stage with miniatures, and view them from the upper boxes. But he has missed the strangest effect of music, who has not heard the "Carnival of Venice" in the long gallery that leads down to the tombs of the Pharaohs. Organs would have been pompous mockeries; but the small voice of the guitar said "All flesh is grass," in a way there was no resisting. It was as if the *domus erilis* *Plutonia* was piping the joys and cares, that four thousand years have swept into eternity.

The writer is a strenuous advocate for perfect temperament. He observes, on its being said that 'vocalists sing out of tune,'—

'How should it be otherwise, when if they do not, it must be in defiance of what they are taught and not by means of it? A third of a comma is considered as the limit of what ordinary hearers do not recognize as out of tune; and the education of singers and other performers, as now conducted, is directed to making them gulp down errors of a whole comma, or three times the quantity that makes untuneableness, under the various titles of temperament, deficiencies of scale, and quality of keys. The first step towards executing, is to know; and the musicians do not know, and cannot write down and assign within three times the difference that makes untuneableness, what is in tune and what is not. A man is very likely to have all the music-masters in the country on his back for saying this; for they mortally dread anything that should shake established notions of perfection. But it is true for all that. The fault is not *cantorum* but *musicorum* here; and as such may be set off against the monkish ver-'

What the writer says on the subject of accent, as it may be marked on that unphonous instrument the drum, illustrates what had been written on the subject a century ago, by Malcolm; but the advance of knowledge and the hand of a greater master are both apparent here. Equally ingenious are his remarks on duple and triple times in music; and his comparison of the division and sub-division of notes in any given number of bars, or in a single bar, to the greater and less undulations of water, is well worthy of further notice and philosophical inquiry. But we must here stop, and shall conclude by a very acute observation of the author from whom we have so largely borrowed:—

'It can hardly be denied that investigations of this nature tend to improvement. At the same time there are always two factions in every art; one which cultivates mystery under the pretence of genius, and the other which resolves mystery into its component parts when able, and trusts to genius for what may resist solution after all.'

The truth of the matter is, that musicians, generally speaking, waste so many years in overcoming difficulties not worth the trouble of conquest, that they have no time for the investigation of what is really important to their art. It may be added, that, unhappily, from the nature of their education, they are too often unqualified for the study of anything like the philosophy of music. We think, however, that the dawn of a brighter day is discernible; and when it is seen that (as we conjecture to be the case in the present instance) it is possible, while performing the arduous duties of active military life, to retain and cherish all the knowledge acquired in an English university—to become deeply acquainted with the science of political eco-

* GARDNER, *Music of Nature*.

† 'Now it is in tune.'

nomy, and to write more luminously on the subject than any man living—to be deeply learned in various branches of abstruse mathematics—and to be able to reason and communicate information in language, the perspicuity, force, and vivacity of which are admitted by all, of every party, who read it;—when, in addition to all these, it is found that the same individual has possessed himself of more in-

formation concerning the principles of a liberal art than most of its professors have ever yet gained,—surely the latter will be no longer discouraged by jealous ignorance from endeavouring to learn as much, at least, of what is the object of their immediate pursuit, as is known to one who only has studied it in leisure moments, merely as a recreation, or relief from severer duties.

MORNING CONCERTS.

To the EDITOR of the HARMONICON.

Sir,

Marylebone, Oct. 15, 1832.

In the House of Commons' Report from the Select Committee on Dramatic Literature, with Minutes of Evidence, page 172, the following questions put to Mr. Matthews, of the Adelphi Theatre, and his answers, appear:—

'Q. Do you think morning concerts and evening parties injure the theatres much?

'A. I think morning concerts have done more injury to the theatres than anything you can mention.

'Q. Taking place at theatres?

'A. Sometimes at theatres, and sometimes in rooms; and people who go there are so fatigued that they will not go to the theatres afterwards.'

Nearly the same opinion was given by two or three other witnesses, which led me to look over files of morning papers for the present and two preceding years, in order to ascertain, as nearly as possible, the number of public morning concerts given in each of those seasons; the result of which inquiry enables me to state, that about ten took place this year, fifteen in 1831, and seventeen in 1830, making an average of fourteen each season. Of these, five, perhaps, were well attended—may have drawn four hundred *payers* to each, of whom it is going very far to admit that half were of that description called play-goers. Granting, then, that such number was actually deterred from visiting the theatre by having attended concerts in the morning,—and that this is a most liberal allowance will not be denied by such as are acquainted with London habits—they would amount to only one thousand for the whole year, which, divided among eight major and minor theatres, gives a loss of each of one hundred and twenty-five. This number of persons, taking all at the various box prices, namely, 7s., 5s., and 4s., only would withhold about 33l. from each theatre each season; and this paltry sum has tempted Mr. Matthews, and others, to impute to morning concerts most of the injury which theatres have sustained during the last thirty years; for the assertion is unqualified, and extends

the injury over the whole period that theatrical concerns have been in a losing state; though it ought to be borne in mind, that such concerts were almost unknown till within the last very few years!

But, Sir, I do not allow that even this number of persons was ever lost to the theatre by having been present at morning concerts. In the first place, if they had not attended concerts in the morning, they most probably would have gone to them in an evening. Those who wish to hear Mr. Cramer, Mr. Hummel, or Mr. Moscheles play, will go where they are to be heard, without much caring whether the hour is two in the afternoon or eight in the evening. If they frequent *evening* concerts the effect on theatres is still more certain; lovers of music are not gifted with ubiquity; they cannot be at the theatre and in the concert-room at the same moment, but they *may* go to a concert in the morning and a play in the evening. Moreover, musical and dramatic performances are of so different a nature that the one can never be made to supply the want felt for the other. Those who go to a concert have not less appetite for a tragedy, comedy, farce, or *monopolylogue*; and *vice versa*: they may not be able to enjoy both on the same day, but gratifying a musical taste on a Monday morning does not forbid the indulgence of a dramatic propensity on the Tuesday evening.

I mainly, however, depend on my statement of numbers for the refutation of the opinions given relative to the baneful influence of morning concerts on theatrical property. Any question, reducible like this to figures, may at once be set at rest; and I am much mistaken if the above calculation admits of being controverted.

Nevertheless, let it be understood that I am no advocate for public morning concerts; they occupy time which ought to be dedicated to more important pursuits, and unsettle, during the remainder of the day, the minds of all young people who frequent them.

I am, Sir, &c.,
CANTOR.

SARTI *versus* MOZART.

MANY of the readers of the *Harmonicon* are, no doubt, acquainted with the adagio of one of Mozart's quartets, rendered remarkable by the criticisms it has undergone from his enemies, and the various justifications of it which have been put forth by its admirers. Among the assaults of Mozart, Sarti stood foremost, and it was known that his censure of the adagio existed in a MS. in the possession of Signor Asoli, who, in consequence of the virulence of the attacks which it made on Mozart, was reluctant to give it publicly.

A correspondent of the *Leipzig Musical Gazette* having, however, obtained the MS., communicated to that journal an extract from it, which we subjoin the more readily as the subject is interesting in a theoretical point of view, and may induce some of our naive artists to enter into a critical inquiry of the question at issue.

The manuscript, which, besides the attack on the adagio in question, contains a criticism on a fragment of another composition by Mozart, is entitled *Esame acustico fatto sopra due frammenti di Mozart, da Giuseppe Sarti*.

What is called the *acoustical* investigation commences with two fundamental rules of the old masters, viz.—

1st. The perfect consonance must not proceed in direct motion, on account of want of harmony.

2nd. Progressions in unharmonic, or false relation, are forbidden because they produce a bad effect.

The first rule (the author states) is arbitrary, because the want of harmony does not always offend the ear; a progression in unharmonic relation, on the contrary, is directly opposed to the object of all music, that of pleasing. Certain modern composers glory in disregarding this rule.

• *Acoustical Examination of two Fragments of Mozart, by G. Sarti.* The word *acustico* is here most improperly employed: the examination is into the practical effect of the passages in question, and does not concern the philosophical nature of the sounds introduced by the composer. The term *exame* is, unintentionally, very apt, for it signifies also a *searching of bees*. The assaults of Mozart were not deficient in stings, though poor enough in honey; and their impotent attacks only caused his works to be sooner known and more widely circulated.—EDITOR.

in order to overwhelm us with barbarisms; they think that all they have to do is to avoid two consecutive fifths. This rule, however, as a consequence of the first maxim, already mentioned, is likewise arbitrary. It is also *physico-mathematically* proved that, with the exception of certain cases, the breach of this rule by no means interferes with what has above been stated as the object of music. In accordance with this object, therefore, it is indispensable that all progressions in unharmonic relation should be avoided. Whoever is guilty of them must possess ears lined with iron—(*orecchie foderate di ferro*).¹

After this Signor Sarti enters into a short analysis of the nature of unharmonic relations, adding, 'Our old masters tolerated, at times, many of them in the way of license, but were invariably guided by the ear as a judge, laying down the indispensable maxim that a man cannot be a composer without possessing a good ear. They were mistaken; ever since barbarians have intruded themselves among composers, we have been visited with certain passages which truly make us shudder.'

• Thank heaven, the physico-mathematics (says Signor Sarti) teach us, without reference to the ear, what progressions in unharmonic relation are to be tolerated or to be avoided. I here allude to those which relate to the progress of the *apoloue* and *minimo*, and of their inversions. Apotome, also called a minor semitone, or false unison, is the succession of two notes bearing the same literal name, as *F*, *F#*; *E*, *Eb*. *Minimo* is an interval (*enharmonic interval*) taking the names of two contiguous degrees of the scale, the lower of which is *#*, the upper *b*; as *D#*, *Eb*; *F#*, *Gb*. It is evident that progressions in unharmonic relation of this description are most horrible, although there are cases where, being concealed, they produce no such offensive effect. These, however, do not belong to the present subject.²

The author now proceeds to the critical investigation of the adagio in *c*, containing twenty-two bars.

Commencement of Quartetto VI.

ADAGIO.

vo. 1mo. *p* *Cres.* *f* *p* *Cres.* *f*

vo. 2do. *p* *Cres.* *f* *p* *Cres.* *f*

via. *p* *Cres.* *f* *p* *Cres.* *f*

vilo. *p* *Cres.* *f* *p* *Cres.* *f*

The musical score consists of four staves. The first two staves are in a minor key, indicated by a key signature of one flat. The first staff begins with a piano (*p*) dynamic, followed by a crescendo (*Cres.*) and a forte (*f*) dynamic. The second staff also begins with a piano (*p*) dynamic, followed by a crescendo (*Cres.*) and a forte (*f*) dynamic. The third staff begins with a piano (*p*) dynamic, followed by a crescendo (*Cres.*) and a forte (*f*) dynamic. The fourth staff begins with a piano (*p*) dynamic, followed by a crescendo (*Cres.*) and a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and slurs. A section labeled "Siegue Allegro." begins in the middle of the fourth staff.

* Bar 2. The first violin commences by making an apotome in unharmonic relation with the tenor, for the beginning of the piece is in the minor mode, while the violin implies the major; and, moreover, sets out with the interval of a second to the tenor. This, therefore, is a most execrable commencement as regards the violin. Bar 3. The $c\sharp$ of the second violin makes an apotome in unharmonic relation with the $c\sharp$ in the base. Bar 4. The $b\flat$ of the first violin makes an apotome in unharmonic relation with the preceding $b\sharp$ in the base, although $r\sharp$ intervenes; for the time of a quaver is not sufficient to efface from the mind the impression created by the previous $b\sharp$. Bars 6, 7, 8, are *rosalinas** of the preceding,

• Transposed repetitions of the same passage.

and contain the same faults. Bar 9. The $a\sharp$ of the tenor makes a false octave with the $a\flat$ in the base, which, in an adagio, lasts long enough to offend the ear. The false octave is the inversion of the apotome. Bar 11. The $r\sharp$ of the first violin presents the same fault as that of the $r\sharp$ in the base. Bar 14. The tenor comes in erroneously with $b\flat$, because it makes an apotome in unharmonic progression with the preceding $b\sharp$ in the base. Bar 20. The $a\sharp$ of the second violin, as an extreme third to the r of the tenor, is most miserable in an adagio. Bar 21. The $a\sharp$ of the tenor, as a diminished sixth to the r of the violin, presents, as an inversion, the same fault as the preceding.*

The other Fragment, from the Second Quartet, in D Minor.

ALLEGRO.

1 2 3 4

5 6 7 8 9

10 11 12 13 14 15

tr tr tr tr

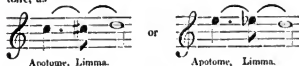
sf. sf. sf.

Bar 4. The \sharp is not proceeding to \flat after the \sharp , produces an indisputable *apotome monodico*, one of the greatest errors in music. In order to effect such a transition, \sharp should have become \flat , which might have been done here, had not the \sharp been definitively established by the \flat in the first crotchet of that and of the two preceding bars. As it is, however, it is impossible that the auditor should imagine he hears \flat , and equally so that he should be spared the horrible sensation caused by the error. It must not be supposed (as is the case with many piano-forte players) that \sharp and \flat are unisons; they form a real interval, and the most grating that can be conceived.

The hackneyed eudience



may produce a good effect when the \flat before the \sharp appears as \sharp . If it is not susceptible of this disguise it produces a bad effect. The *apotome* is not discovered if it immediately precedes the *limma*, or diatonic semitone, as



likewise if it falls upon the heptachord (the minor seventh harmonically divided), as



Signor Sarti then proceeds at once to the 13th bar. The dissonance of the minor second between the second violin and tenor offends the ear by its long continuance. The teachers of counterpoint limit the duration of dis-

sonances to a half bar in the *tempo di capella*; and the science of harmony shows that dissonances should not last longer than a second. The dissonant bar in question, although in an allegro, occupies at least two seconds, which is the less to be tolerated as it is a semitone, and of all dissonances the most repugnant. The \sharp in the tenor, though it is only of momentary duration, produces a harsh effect. Bar 14. The shake on the \sharp , in the second violin, is in bad taste, because it has the \sharp of the first violin above it: the shake with the \flat causes a false octave, the inversion of which is the *apotome*.

From these two examples it may be perceived that the author (whom I neither know nor wish to know) is nothing more than a piano-forte player with spoiled ears (?), who does not concern himself about counterpoint; he is a flounder of the system of the octave divided into twelve equal semitones, a system long since declared by intelligent artists, and experimentally proved by the science of harmony, to be false.

Can common sense suffer the first violin to commence with such a dissonance as in the 2nd and 6th bars of the adagio? Surely, the composer could not have wished to expose the player to the hisses of the audience. Is it thus that the science is to be ridiculed? and will any one be found to print such music?

In short, if this composer fills up his compositions with such glaring fundamental errors as in these examples (19 bars out of 36), it will really be supposed that they will be spared at by all those whose ears are well organized, and not spoiled. And with the immortal Rousseau I will exclaim "*de la musique à faire boucher ses oreilles.*"

GIUSEPPE SARTI.

The correspondent of the *Leipzig Musical Gazette* remarks that the manuscript throughout breathes envy and malice. As every Italian *maestro*, who knows a little more of his art than some other obscure Italian *maestro*, is inflated with pride, and considers himself great and celebrated, so was it also with Sarti. Mozart's fame was still fresh in Milan (where, as an opera composer at twelve or fourteen years of age, he had commenced a brilliant era) when his six quartets, dedicated to Haydn, appeared, and produced a revolution in the musical world. It was, therefore, in order to diminish, if possible, the glory of the great German genius, that Sarti, at that time *kapellmeister* at the Cathedral of Milan, strove hard to discover specks in the sun, and proclaimed the detection of 'nineteen glaring fundamental errors' in the space of thirty-six bars. As for the other thousands of heavenly bars in those six quartets—what did the *kapellmeister* think of them?

MEMOIRS OF THE METROPOLITAN CONCERTS.

[Continued from page 103.]

ALL the concerts mentioned in the preceding numbers of this article were, with the exception of 'The Ancient,' speculations of gain, originating in the activity and enterprise of musical professors, and in all of them the performances, whether vocal or instrumental, were supported exclusively by professors. From time to time concerts of a different description have been established, in which amateurs took the direction, and performed subordinate parts in the orchestra. The majority of these undertakings have either

been so short-lived, or so private in their arrangements and unimportant in their proceedings, as to have left no trace behind, except, perhaps, in the recollections of a few who assisted at or attended them. Two of these concerts, however, assumed so prominent a rank amongst the musical establishments of their time, as to deserve some especial mention,—the 'HARMONIC,' which was held for several seasons at the London Tavern, and the 'AMATEUR CONCERTS' established in 1818 at the City of London Tavern.

The first of these concerts owed its establishment to the musical zeal and activity of a German merchant, residing in London, of the name of Schick, and of Mr. Sterland, also an amateur, who filled the office of secretary as long as the concert endured, and whose collection of manuscript scores of the symphonies of Mozart, Haydn, and Beethoven, written from the detached parts by himself, long before any such thing was printed, while they are a proof of indefatigable industry and patience, form as complete a specimen of musical calligraphy as exists: they are now, by the gift of the copy, in the library of the Philharmonic. At this concert, Beethoven's Pastoral Symphony, and selections from the Don Giovanni of Mozart, were performed for the first time in England. Spagnoletti was the leader, and all the principal parts were sustained by professors, while the ripien violins and second wind instruments were confined to amateurs. The performances were chiefly instrumental, the funds not being calculated on a scale to admit, except on extraordinary occasions, the expense attending the engagement of a vocal corps. For several seasons this concert continued to flourish, and admission to its meetings was eagerly sought after. But the seeds of decay exist in all things: in the Harmonic Concert the principle of mortality linked in the appendage of a dance to the conclusion of each night's musical performance. The votaries of D'Egville gradually outnumbered those of Mozart and Beethoven; the musical selections were shortened and shortened to allow more time to the 'voluntarily distracted,' as David Deans says, on at length the concert merged entirely in the ball. But it must still be remembered, with feelings of regret and gratitude by the musical amateur, as having promoted and kept alive the love and practice of the higher order of instrumental music in London.

The Harmonic would probably have been succeeded by another similar meeting sooner than it was, but for the establishment of the Philharmonic, which continued for some years to occupy the undivided attention of the amateurs of instrumental music. It was felt, however, by many that although the Philharmonic soared far beyond rivalry, or even competition, in the department for the cultivation of which it was originally founded, instrumental music, there was still room for a concert, at which, while the instrumental department was not neglected, vocal music, more popular with a general audience, should form a prominent feature. The amateurs of the City, also, a body both numerous and influential, were anxious to have an establishment within their own precincts, and where they might not only hear good music, but contribute also themselves to its performance, and this led to the AMATEUR CONCERTS.

In 1818 twenty individuals, all merchants, bankers, or professional men, associated themselves as a committee to enlist their friends in the cause, and receive the names of persons desirous to become subscribers. The subscriptions, strictly personal and untransferable, were limited to the number of 500, and the list was full some time before the first concert was given, which was on the 3d December, 1818. A few of the most distinguished members of the musical profession, who were not engaged in the orchestra, were invited to attend the performances, and every director had the privilege of admitting to each performance one stranger; a rule which, during the whole existence of the concert, was not in a single instance violated. The orchestra was composed partly of amateurs, and partly of the most distinguished professors. Spagnoletti, Loder, and Mori alternately filled the situation of leaders. Sir George Smart presided constantly at the piano-forte; and

NOVEMBER, 1832.

Lindley, Dragonetti, Griesbach, Willman, Holmes, Mackintosh, Harper, &c. &c. were regularly engaged to lead their several departments. The vocal part of the concert was supported entirely by professional performers of the first rank, both native and foreign,—comprising Mesdames Fodor, Belloc, Camporese, Ronzi, Mrs. Dickens, Mrs. Salmon, Miss Tree, Miss Goodall, Braham, Vaughan, Ambrogetti, Sapio, and, in fact, all the first-rate talent which London could produce. The committee of direction, as mentioned above, consisted of twenty members; of these six formed the musical committee, dividing amongst themselves the six nights of which the season consisted, each member having the uncontrolled selection of the pieces to be performed on his night of presidency, and being thus rendered, to a certain extent, responsible for the greater or less degree of entertainment and satisfaction afforded the audience. A finale, or full concerted vocal piece, from one of the operas of Mozart or Rossini, formed an indispensable part of each concert. The following bills, taken at hazard from different seasons, will give the reader a fair idea of the music performed at these concerts: they will see that it was of the very first class, and no pains were spared to render the execution equal to the music; every concert was preceded by a rehearsal, from attendance at which no performer, either amateur or professional, vocal or instrumental, was on any plea excused. Actual presence at these was stipulated for in every engagement; and if any amateur was absent from his desk at rehearsal, he was not allowed to take his place there at the ensuing concert, but his vacancy was filled up by a professor engaged for the occasion. If in these bills the names occur of several vocal pieces that are now become *usæ* and commonplace by repeated performance, it must be recollected that they were at that time novelties.

AMATEUR CONCERTS, January 7, 1819.

Directors—Mr. H. BACON, Mr. A. J. DOXAT, Mr. W. BELL, Mr. R. STEPHENSON.

The Music selected by Mr. W. BELL.

PART I.

Grand Sinfonia		HAYDN.
Duetto (Mrs. Dickens and Mr. Braham), 'Come ti piace.'		MOZART.
<i>La Clemenza di Tito</i>		NAUMANN.
Recit. ed Aria (Miss Goodall), 'Ah se perdo'		
Recit. and Air (Mr. Braham), 'Wait halt, Angels.'		
<i>Jephtha</i>		HANDEL.
Scena e Duetto (Miss Goodall and Signor Ambrogetti), 'Quel sepolcro.'		AGNES.
Recit. ed Aria, MS. (Mrs. Dickens), 'Non vi scordate'		PARR.
Sestetto (Mrs. Dickens, Miss Goodall, Master Turle, Mr. Braham, Mr. Mullineux, Signor Ambrogetti), 'Sola, sola.'		MOZART.
<i>Il Don Giovanni</i>		

PART II.

Grand Sinfonia		BEETHOVEN.
Air (Mrs. Dickens), 'Tyrant, soon.' <i>The Barber of Seville</i>		ROSSINI.
Terretto (Miss Goodall, Signor Ambrogetti, and Mr. Braham), 'Cosa sento.' <i>Figaro</i>		MOZART.
Recit. ed Aria, MS. (Signor Ambrogetti), 'I Violini'		
<i>Tutti assieme. La Contadina in Corte</i>		SACCHINI.
Overture, <i>Zauberflöte</i>		MOZART.

Leader, Mr. SPAGNOLETTI.—Conductor, Sir GEORGE SMART.

AMATEUR CONCERT, December 20th, 1821.

Directors—Mr. AGASSIZ, Mr. J. B. HEATH, Mr. J. CAZE, NOVE, Jun., Mr. SIKES.

The Music selected by Mr. J. B. HEATH.

PART I.

Grand Sinfonia in E flat		MOZART.
Air, (Miss Goodall), 'Bis! me discorde.' <i>Twelfth Night</i> .		BISHOP.
Autism, performed in Westminster Abbey, at the Coronation of His Majesty		ATTWOOD.

Duetto, (Madame Ronzi and Madame Camporese.) 'Su l'aria.' <i>Figaro</i> .	MOZART.
Aria, (Signor De Begnis.) 'Amor perchè mi pizichi,' <i>Il Turco in Italia</i> .	ROSSINI.
Recit. ed Aria, (Madame Ronzi.) 'Nacqui all' affanno,' <i>La Cenicientola</i> .	ROSSINI.
Quartetto, (MS.) First time of performance in this country, (Madame Camporese, Madame Ronzi, Mr. Sapia, and Mr. Nelson, accompanied on the Harp by Mr. Bochani.) 'Mi manca la voce.' <i>Mosè in Egitto</i> .	ROSSINI.
PART II.	
New Grand Sinfonia, (MS.) in C minor. (First Time of its Performance.)	BACH.
Recit. ed Aria, (MS.) Madame Camporese, 'Amor for- tuna a pace.' <i>Adèle di Langman</i> .	CARAVA.
Quintetto, (Madame Ronzi, Miss Goodall, Mr. Sapia, Signor De Begnis, and Mr. Nelson.) 'Oh guardate che accidente.' <i>Il Turco in Italia</i> .	ROSSINI.
Recit. ed Aria, (Mr. Sapia.) 'Frà tante angosce.'	CARAVA.
Duetto, (Madame Ronzi and Signor De Begnis.) 'Per piacere alla Signora.' <i>Il Turco in Italia</i> .	ROSSINI.
Overture to <i>Zauberflöte</i> .	MOZART.
Leader, Mr. MORI.—Conductor, Sir GEORGE SMART.	

AMATEUR CONCERT, February 14, 1822.

Directors—Mr. J. B. HEATH, Mr. MAY, Sir C. PRICE, Bart,
Mr. F. ROUGEMONT.

The Music selected by Mr. F. ROUGEMONT.

PART I.

Sinfonia, Letter Q.	HAYDN.
Recit. and Air, with the additional Accompaniments by Mozart (Mr. Sapia), 'Comfort ye, my people.'	MOZART.
<i>March</i>	HAYDN.
Recit. ed Aria (Miss Goodall), 'Batti, batti,' Violoncello Obligato (Mr. Lindley). <i>Il Don Giovanni</i> .	MOZART.
Fantasia, Corno Obligato (Mr. Puzzi)	PUZZI.
Recit. e Duetto (Madame Camporese and Mr. Sapia), 'Il tuo destin.' <i>Miramide</i> .	NASOLINI.

Recit. ed Aria (Signora Caradori), 'Ah se perdo.' <i>Brisceide</i>	NAUMANN.
Finale to the First Act of <i>Coni Jan tutte</i> .	MOZART.

PART II.

Grand Sinfonia in a flat	BEETHOVEN.
Recit. ed Aria (Madame Camporese), 'Felice non sarei.'	
<i>La Primavera felice</i>	PAER.
Aria (Signor Placci), 'La Vendetta.' <i>Figaro</i> .	MOZART.
Duetto (Signora Caradori and Signor Placci), 'Se ti guardo.' <i>Chi non risica non risica</i> .	GENERALI.
Overture to <i>Fidelfio</i>	BEETHOVEN.

Leader, Mr. SPAGNOLETTI.—Conductor, Sir GEORGE SMART.

This concert appeared to possess in no usual degree all the principles of longevity. Its supporters were numerous, zealous, and influential; it was conducted on a wider basis than any other; its division of vocal and instrumental music more equal; and the range of the selections through ancient and modern, foreign and English, compositions more freely, and therefore apparently more judiciously, taken;—yet it continued only for four seasons, being abandoned in 1823. The cause of this premature mortality is to be sought most probably in the exclusiveness of the plan for the admission of subscribers, which was adopted at its foundation. To become a subscriber, it was necessary not only to be proposed by a director, but also to pass the ordeal of a ballot by the whole body of directors; and it was understood, whether truly or not, by the public, that to be engaged, no matter how respectably, or how extensively, in retail trade, was an exclusion from its ranks. The feeling created by this idea was of course anything but friendly; and when the immediate acquaintances and connexions of the directors themselves no longer sufficed to fill the subscription lists, there remained no source from which to recruit them. Take them for all in all, the 'Amateur Concerts' have seldom been equalled in London, and, except by the Philharmonic, never surpassed.

MUSIC MADE MORE INTELLIGIBLE.

To the Editor of the HARMONICON.

* In no art is there so great a want of standard rules of a sure foundation, upon which to raise a superstructure, as in music.—WYKE.

SIR,

Warsick, Sept. 17, 1832.

Without being guilty of imagining myself a philosopher, I am one of the daily-increasing lovers of philosophical truth, and a most resolute contemner of old things the moment they become useless or inadequate to their original purposes,—excepting always my old true and tried friend, and (I have no wife) the crumbling ivy-tower, with its nettle, mossy banks, which are our best moral preachers after all, certainly the cheapest and most cheap things; when we can meet with them, Music and Divinity among the number, are not to be despised now-a-days. Yes, I except from the general rule these two, ivyed ruins and an old friend; for I would not have it thought that my soul is entirely destitute of poetry or of affection.

Many professors of music, when they argue, with so much apparent earnestness, for the use of eight clefs, would be equally strenuous for double the number, could they find out how to smuggle them in, or tell what to do with them;—and would willingly promote a hundred other absurdities. A mistaken notion of interest, blind selfishness, alone governs such dim-sighted musicians. But to my immediate purpose.

* The greatest happiness of the greatest number' is the

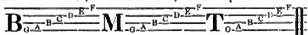
noble motto of the Utilitarians. Would it were acted upon by professors of music generally!—but the progress of music as an art and science has been shamefully retarded, in later ages, by the stupidity or ignorance of its professors. Like the cunning priests of old, they imagined their craft in danger, and so stifled all inquiry; or by every vile means in their power resisted all improvement, often studying how to increase the impediments in the way of the general acquisition of musical knowledge, and treating as fools or charlatans those really enlightened persons who would shed some rays of light on its theory and practice. The persevering determination, Mr. Editor, with which you 'ever and anon' return to this subject, and attempt to simplify and make intelligible to the many, that which has long been concealed in barbarous signs from all but a few, entitles you to the best thanks of all true lovers of the art.

Entertaining these sentiments, I might well feel pleased when I read in your August number, ('Retrospect of Musical Literature', p. 165,) the account of the Rev. Thomas Salmon's proposal for abolishing the use of the EIGHT CLEFS. This is a subject on which I myself have before communicated in your work*; indeed, I may claim the

* Vol. iv. pt. 1, p. 47.

honour, I think, of having first, since the earliest publication of the *Harmonicon*, drawn your attention to it; and I still consider the retention of that worse than unmeaning foolery, the c-clefs as now used (Justice will not permit it a milder designation) in the scores of our composers, as a foul blot on their pages, and a proof of the low state of their perception, mental vigour, and liberality.

Mr. Salmon's proposition is very clear and simple ; but it may, I think, be made still more so. The strongest objection against it appears to me to be, that by his method the names of all the lines and spaces in the treble are changed. Many country singers of the present day who are not well read in the bass-clef, (and such persons are very numerous in large towns,) would, were this system adopted, have to begin *de novo*. This is a very strong objection, but easily remedied by retaining *c* in every division of the scale on the second line, instead of placing it, as Salmon does, on the first line : for example :—



Thus, the bass reads just two octaves below the common a-treble-clef, and one below the Mean or Tenor; so that, in a piano-forte piece, instead of having to play from two bass-staves, as it were, according to Salmon's plan, we should play from two treble-staves. The objection to a re-learning of the scale, is not so valid as regards bass-players or singers, for most of them are well read in the treble-clef. The only difficulty opposed to the amendment I recommend is, that one more leger-line will occasionally be required in the vocal bass; but, then, the same defect—if a defect it be—is found in Salmon's plan, but with this important difference,—that the additional leger-line is required in the treble.

'E spouse nothing without just evidence,' says a great logician; and very good advice it is; so lest I should pronounce too hastily in this matter, I present the reader examples, for the piano-forte, written according to the three methods of notation. He may now judge for himself:—

Present Method.



Mr. Salmon's.



The proposed alteration.



It is well for the young enthusiast, that in his early career he does not know the pains and vexations, the difficulties and disappointments, which crowd the highway to fame. If he foresaw them, or rather if it were possible to believe in them, how paralyzed would be his noblest efforts, his most vigorous exertions! And when, alas! the mind strengthens, becomes inured to difficulties, and is qualified to overcome them,—when at last it reaches its meridian,—it rests there only a few short years, for then the body begins to decay, and mental as well as corporeal powers sink together!

But, thanks to your liberal pages, some of these obstacles are beginning to disappear, and the time, I hope, is not far distant, when the whole of them shall have sunk into the 'narrow house,' to the place of shades; and then musicians also, like students of other arts and sciences, will have a little spare time for the cultivation of belles lettres.

In order further to advance so desirable an end, and to bring this long article to a close, I proceed at once to my last proposition, which is this:—To denote *common time* by the figures $\frac{C}{4}$ or $\frac{C}{2}$, instead of employing the characters now in use. Figures are much more comprehensible to all, and agree better with the method of indicating the *Triple and Compound times*. The Italian terms, and, still better the Metronome, supersede that once useful but now unnecessary distinction of movement, which was pointed out thus— ♩ slow, ♩ quicker, ♩ quickest.

I am, Sir, &c.

J. S.

PROVINCIAL MUSIC MEETINGS.

GLOUCESTER MUSIC MEETING*.

It was at one time expected, that even this, the solitary festival of the year, would have been abandoned, and that the harmonious chain which for more than a century has annually bound together the three Choirs of Gloucester, Worcester, and Hereford, would have been broken. Dread of the cholera, it was feared, would prevent many of the county families from visiting the place; and the Stewards were, at one time, inclined

to have postponed the meeting till next year. It was, however, found that the engagements were too far concluded to render such a step practicable without a considerable sacrifice; and, as the final decision was, that the performance should take place as usual. A fresh difficulty arose, in consequence of the receipt of a letter from Madame Caradori, who had been engaged, stating sundry reasons (every one of which *ought* to have occurred to her before) why she could not fulfil her engagement. Mrs. Stewards then applied to Madame Meric, who agreed to stand in her place; but she was prevented by additional illness, her songs, &c. were divided between Mrs. Knyvett and Miss Shirreff: who, with Messrs. Knyvett, Vanghan, E. Taylor, Phillips, and Signor Tamburini, were the principal vocalists.

* For a very considerable portion of this article we are indebted to the *Spectator*, the gentleman on whom we relied for an account of the meeting, having been prevented by illness from attending the performances with any degree of regularity. (*Editor.*)

The instrumentalists were chiefly selected from the Opera band, with the addition of F. Cramer, as leader. Mr. Mutlow, who for forty years had been the organist of the Cathedral, and, therefore, the conductor of the Festival, was succeeded by Mr. Arnott, the present organist; and the good taste which characterized the selections, and the completeness of all the arrangements over which he had any control, evinced both his ability and zeal in the discharge of his office. In truth, at these triennial meetings, but little scope is left to the conductor for the exercise of much industry or ability in this respect. Tied down by old-fashioned forms and precedents, which compel the performance of certain fixed pieces two mornings out of three, he is obliged to crowd as much variety as possible into the remaining selection. The first morning is occupied by the usual service of the Church; in which is introduced the *Defining Te Deum* of Handel, and Dr. Boyce's well-known anthem, "Blessed is he that considereth the poor;" while the third is as constantly dedicated to a reiterated performance of the *Messiah*.

SECOND MORNING CONCERT, Wednesday, September 12.

PART I.

Overture, Sampson	HANDEL.
Settett and Chorus, 'This is the day'	CROFT.
Recitative and Song, Mr. Vaughan, 'O Liberty'	HANDEL.
Chorus, 'Achieved in the glorious work'	HAYDN.
Trio, Miss Shirreff, Messrs. Vaughan and Phillips, 'On thee each living soul'	HAYDN.
Chorus, 'Achieved in the glorious work'	HAYDN.
Song, Mr. Phillips, 'The last man'	CALCOTT.
Chorus, 'Hallelujah, Mount of Olives'	BETHOVEN.
Recitative and Song, Mrs. Knivett, 'If guiltless blood'	HAYDN.
Chorus, 'Righteous Heaven'	HANDEL.
Air, Madame de Merie, 'Agnus Dei'	MOZART.
Song, Mr. E. Taylor, 'Prophecy of Babylon'	NEUKOMM.
Selection from The Last Judgment	SPHON.

PART II.

FIRST PART OF MOUNT SINAI.

PART III.

Chorus, 'Rex tremende'	MOZART.
Quartet, Miss Shirreff, Messrs. Knivett, Vaughan, and E. Taylor, 'Benedictus'	MOZART.
Song, Mrs. Knivett, 'Let the bright seraphim'	HANDEL.
Chorus, 'Father, we adore Thee'	HAYDN.
Song, Mr. Pearsall, 'David's lament'	NEUKOMM.
Aria, Madame de Merie, 'Ah parlate'	CIMAROSA.
Chorus, 'O God, when thou appearest.' The solos by Mrs. Knivett, Miss Shirreff, Messrs. Vaughan, and E. Taylor	MOZART.
Recitative and Song, Miss Shirreff, 'Ye sacred priests'	HANDEL.
Song, Mr. Phillips, 'Babylon'	HANDEL.
Recitative, Mr. Vaughan, 'Then sent he'	HANDEL.
Chorus, 'He gave them halibones'	HANDEL.
Duet, Messrs. Phillips and E. Taylor, 'The Lord is a man of war'	HANDEL.
Recitative, Mr. Vaughan, 'The horse of Pharaoh'	HANDEL.
Chorus, 'Sing ye to the Lord'	HANDEL.

THIRD MORNING CONCERT, Thursday, September 13.

THE MESSIAH.

The performance of the *Messiah* is therefore the only one from which we can extract materials for any remark. The first act, it will be seen, comprised some splendid choruses of Haydn, Beethoven, and Mozart, and concluded with a selection from Spohr's *Last Judgment*. Nothing could be more perfect than the singing of the lovely quartet "Blest are the departed," by Mr. and Mrs. Knivett, Vaughan, and E. Taylor: it had the unity and perfect tune so necessary to the perfection of vocal harmony. The first act of the Chevalier Neukomm's *Mount Sinai* formed the second part of the morning's selection; and we regretted that it was injudiciously placed. Against the gigantic power of Spohr, it was unable to stand, and its effect was consequently feeble. The *Mount Sinai* should be performed alone and entire. It is no discredit to it to fall short of the standard of Haydn, Mozart, or Spohr; and it is scarcely fair to subject this oratorio, or part of it, to so severe a test. How the genius of Mozart towered at the commencement of the third act of the selection! We had begun to feel listless, and to count how many

pieces remained, towards the conclusion of the *Mount Sinai*; but the first bar of "Rex tremende majestatis," dissipated every feeling of this kind, and aroused and riveted the attention. Haydn's "Father, we adore thee," (the Kyrie of his First Mass) was a rich treat. Gardiner has considerably heightened the effect of the fine ascending chromatic passage towards its close, by calling, in the assistance of the horns and trombones. The usual choruses from *Israel in Egypt* finished the selection. The songs call for little observation, as they exhibited very little novelty of feature. Phillips had announced a new song, but it was withdrawn; a circumstance, if the composition were as indifferent as the poetry, not much to be regretted: the words run thus—

O city, vast and old,
Where, where is thy grandeur fed?
The stream that round thee rolled,
Still rolls in its ancient bed.
But where, but where art thou gone,
Oh Babylon! oh Babylon!
The giant, when he dies,
Still leaveth his bones behind
To shrink in the winter skies,
And whiten beneath the wind.
But where, &c.
Thou livest, for thy name still glows
A light in the desert skies,
As the fame of the warrior grows
Thrice trebled, because he dies.

A young person of the name of Pearsall, we believe from Littlefield Cathedral, made the bold experiment of singing the Chevalier Neukomm's cantata "David's Lamentation over Absalom." A song for which the composer had Brahm in view was scarcely judiciously selected for a *débütant*; but the performance was respectable, and more was not to be asked.

FIRST EVENING CONCERT, Tuesday, September 11.

Sinfonia in C minor	MOZART.
Irish Melody, Mr. Vaughan, 'The meeting of the waters'	MOZART.
Glee, Mrs. Knivett, Messrs. Knivett, Vaughan, and E. Taylor, 'From Oberon in fairy land'	STEVENS.
Ballad, Miss Shirreff, 'Faithful Ellen'	HOHN.
Aria, Signor Tamburini, 'Surge!' Maometto II. do.	ROSSINI.
Concerto, Flute, Mr. Nicholson	MOZART.
Aria, Mr. E. Taylor, 'Qui s'adegna non s'arrendi'	MOZART.
Serena, Madame de Merie, Frieschutz, Weber.	MOZART.
Quartet, Mrs. Knivett, Messrs. Knivett, Vaughan, and E. Taylor, 'Placido e il me'	MOZART.
Duet, Madame de Merie and Sig. Tamburini, 'Io di tutto'	MOZART.
Duet, Miss Shirreff and Sig. Tamburini, 'Dunque io son'	ROSSINI.
Final, 'Oh Guardate che accidente!' Rossini.	ROSSINI.
Overture to the Zaubersflote.	

ACT II.

Overture, Der Frieschutz	WEBER.
Glee, Mrs. Knivett, Messrs. Knivett, Vaughan and Phillips, 'My love's like a lily'	KNIVETT.
Scottish Melody, Mrs. Knivett, 'Of a' the airts the wind can blow'	
Duet, Sig. Tamburini and Mr. E. Taylor, 'Se fiatto in corpo avete'	CIMAROSA.
Aria, Madame de Merie, 'Dove sono'	MOZART.
Song, Mr. Phillips, 'The Sea'	NEUKOMM.
Aria, Sig. Tamburini, 'Sentito d'elavini in Seno' La Schiava in Bagdad	PACINI.
Final, Mrs. Knivett, Miss Shirreff, Messrs. Knivett, Vaughan, Pearsall, and E. Taylor, 'Swift is the flash, Guillaume Tell'	ROSSINI.

SECOND EVENING CONCERT, Wednesday, September 12.

Overture, Masanetto	ACHER.
Song, Mr. Vaughan, 'The Soldier's Dream'	ATTWOOD.
Glee, Mrs. Knivett, Messrs. Knivett, Vaughan, and E. Taylor, 'When wearied wretches'	BIRCH.
Song, Miss Shirreff, 'Fly, soft idea'	ALBY.
Aria, Sig. Tamburini, 'Come un ape' La Cenerentola	ROSSINI.
Duet, Miss Shirreff and Mr. Phillips, 'Haste, my Nannie!'	TRATERS.

The pieces printed in Italics were in the original programmes, but omitted on account of Madame de Merie's absence. The pieces substituted are connected by brackets with those omitted.

Concerto Violin, Mori.

Aria, Madame Merie, 'Sento mancarmi l'Amino' Creccadini.

Song, Mrs. Knyvett, 'Mad Bess'

Song, Mr. Phillips, 'The best of all good company'

Finale, 'Alia Adia Drepnetti'

Finale, Overture, Zauberkloste

Act II.

Aria, Signor Tamburini, 'Madamina'

Glee, Messrs. Knyvett, Vaughan, Pearsall, and E. Taylor,

Sleep, gentle lady

Re-monet, Mad. de Merie, 'Va di-dette, Robert le Diable, Meyerbeer.

Aria, Mrs. Knyvett, 'Batti, batti'

Irish Melody, Mr. Pearsall, 'Off in the stilly night'

Concerto, Clarinet, Mr. Willman

Song, Mr. E. Taylor, 'The Ruver's farewell'

Duet, Miss Shirreff and Sig. Tamburini, 'Gianette'

Finale, 'The Chough and Crow', the solo parts by Miss

Shirreff, Mr. Pearsall, and Mr. Phillips

THIRD EVENING CONCERT, Thursday, September 13.

Overture, Fidelity

Glee, Messrs. Knyvett, Vaughan, Pearsall, and Phillips,

'With sighs, sweet rose'

Aria, Miss Shirreff, 'Ah, compri'

Aria, Sig. Tamburini, 'Madamina'

Concerto, Violoncello, Lindley

Song, Mrs. Knyvett, 'Lo, here the gentle lark'

Ballad, Mr. Phillips, 'The Maid of Janeway'

Song, Miss Shirreff, 'Bright Battlegrounds, Semiramide

Quillette, Mrs. Knyvett, Miss Shirreff, Messrs. Knyvett,

Vaughan, and E. Taylor, 'Hm, hm, hm'

Act II.

Overture, Semiramide

Duet, Mrs. Knyvett, and Sig. Tamburini, 'Crudel perche'

Song, Mr. E. Taylor, 'Haste, nor lose'

Ballad, Mrs. Knyvett, 'Bid me forget'

Concertina, Flute, Mr. Nicholson; Oboe, Mr. G. Cooke;

Clarinet, Mr. Willman; Bassoon, Mr. Mackintosh;

Horn, Mr. Platt; Trumpet, Mr. Harper; and Double

Bass, Mr. Dragonetti

Bacchanalian Song, Mr. Phillips, 'He! He! reich mir

nectar'

Glee, Mrs. Knyvett, Messrs. Knyvett, Vaughan, Pearsall,

and Phillips, 'When winds breathe soft'

Scene, Sig. Tamburini, Edosaro in Iscozia

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specimens of his school, and never dreaming that, in order to insure success, it was necessary to degrade himself into a mere huffoon; therefore has he failed. Phillips's fine voice and animated style drew down their usual portion of applause; but we would ask this gentleman in seriousness and kindness, has he no better songs, no songs more worthy of such concerts in his portfolio, than those it pleased him to sing at Gloucester? We have often heard his "Reicht mir nectar" with delight, and always found him the "Best of good company;" but we must say that these bacchanalian songs are misplaced in the concert-room, and that the selection of them for such occasions is not very creditable to the good taste of Mr. Phillips.

Before we dismiss the name of De Begnis, it is proper to notice, in terms of strong reprehension, his conduct in relation to the Gloucester Festival. He has frequently been engaged here, and at other similar meetings. This year Tamburini was preferred to him; and De Begnis, having collected what he calls an Italian company (one of whom keeps a toy-shop in London), carries them down to Cheltenham, within eight miles of Gloucester, and there, in the previous week, and part of the Festival week, gives a series of concerts in avowed opposition to that undertaking; thus endeavouring, as far as he had the power, to injure a charity by which, on several former occasions, he had largely profited. This is a true exhibition of the worst part of the Italian character,—a total absence of gratitude and of honour, and an unprincipled desire of revenge. The viper is cherished by your fire, and the return he makes is to sting you.

The discouraging circumstances under which the Festival commenced have operated against its success. The first evening's concert was miserably attended; the succeeding ones better, but not well; nor did the Cathedral exhibit the splendid and crowded audiences which on former occasions it has been accustomed to contain. Added to the cholera, the electrifying epidemic is spreading in both city and country; and the two diseases are occupying so much of the public attention, that Music urges her claims almost in vain. It is but right to add, that the exertions of the Stewards have increased as their difficulties augmented, and that the performers did all in their power to overcome them.

We regret to state, that although the collections at the Cathedral doors, with the aid of 100*l.* donation from one noble individual, were within a few pounds of former occasions; the Stewards have suffered considerable loss—some accounts state it as high as 1400*l.* or 1500*l.*

KIDDERMINSTER MUSICAL FESTIVAL.

To the Editor of the HARMONICON.

SIR, Birmingham, October 23d, 1832.

As our festival is postponed for a year, to afford time to finish the erection of a New Music Hall, I was happy to learn that our spirited neighbours at Kidderminster had determined to keep alive the taste for music, by having a meeting in their own town. The undertaking, in a pecuniary point of view, has been most successful, although the managers did not speculate in such commodities as Mad. Catalani at 800*l.*, Signor Paganini at 1000*l.*, or any other Signor or Signora at their 500*l.* or 600*l.* There were only plain, delightful, and accomplished English singers;—no foreigners, consequently such songs as 'Holy, holy,' 'Lord remember David,' &c. were sung without those extravagant, Rossinid embellishments, which those people generally introduce. No, no: Mrs. Knyvett in 'Holy, holy,' used only such ornaments as are in perfect keeping with the religious simplicity so becoming an act of adoration of the Almighty;—and Miss Bruce, in the more florid song, 'Rejoice greatly,' was content to give as a cadenza, an adaptation of some of the passages which actually occur in

the course of the song*. The same lady sang '*Gratias agimus*,' with a violin accompaniment by Mr. Weichsel; and if it were not for fear that my taste might be thought outrageously depraved, I should say that his playing in this was quite equal to Paganini's imitation of the cocks and hens, in his celebrated farm-yard scena, and perhaps calculated to prove as beneficial to music as an art. However, quitting all 'odious comparisuns,' the performances, taken as a whole, were very excellent.

I attended both days at the Church, and on the first morning had the pleasure of witnessing the debut of Miss Eliza Lindley, the daughter of one who has long been known as the most accomplished violoncello player of the age. The sweet aria from Melul's sacred drama, *Joseph*, '*How long are the days of his mourning*,' was her first song, and a more judicious choice could not have been made, for in this she had the delicious legato accompaniment of her father. She has a fine soprano voice, and sings well in tune; a little more practice will soon give her flexibility, and experience will, I hope, bestow feeling. If I might presume so far, I would recommend her father, or those to whom her musical education is entrusted, to give her every opportunity of singing in concerted pieces, and with a band; the want of such habit was very apparent in the trio '*On thee all living souls*;' her voice did not blend with the others. I do not think she sang out of tune, but there wanted that amalgamation, (if I may be allowed to use such a term,) which is the great charm of part singing. She has an excellent example in this branch of the art in Mrs. Knyvett. Miss Lindley's first appearance was, on the whole, very successful, and I doubt not she will prove an acquisition to the oratorio orchestra and the concert-room; as she possesses those natural qualifications which, if properly cultivated, must render her eminent in her profession.

Mr. Parry, jun. sang '*How beautiful are thy dwellings*,' from Neukomm's oratorio, Mount Sinai, and he, with Mr. Horncastle, also sang a duet from the same work, '*Happy the man*.' The first part finished with a selection from an (MS.) oratorio, '*The Martyr of Antioch*,' composed by Mr. Cudmore of Manchester; the words selected from the celebrated poem of the Rev. H. H. Milman. This part of the performance was rendered more interesting by the pre-

* This song, being in itself a bravura, a series of passages partaking very much the nature of what are called cadences, should never have one of those monstrously appended to it. The English are the only people—the Dutch perhaps excepted—who still suffer such silly excrescences.—(Editor.)

sence of the composer in the orchestra, who attended the festival expressly to conduct his own work. The recit. and aria '*Yet once again*,' were expressly written for Mrs. Knyvett, and who did ample justice to both. The scena, '*O thou polluted*,' was given by Miss Bruce, with great spirit. Mr. Parry sang '*Peace, O peace*,' with the smooth and delicate expression which this sweet song so particularly requires. The choruses were executed in such a manner, as reflects the highest credit on the Birmingham Oratorio Choral Society, from which the vocal band was selected. The last chorus, '*From all the harping throng*,' is a fine composition; but '*Hallelujah, Lord our God!*' proved the favourite.

The second part abounded in fine music; we had Lindley's '*Gentle Airs*,' Mrs. Knyvett's '*What though I trace*,' (which was repeated at the desire of the venerable president, the Bishop of Worcester,) and '*Gratias agimus*,' by Miss Bruce, with Mr. Weichsel's violin obligato. We had also the celebrated '*Benedictus*' by Mozart, and the magnificent choruses, '*Accomplished is the glorious work*,' '*The arm of the Lord*,' and Beethoven's '*Hallelujah*,' all given with remarkable precision and effect. The choral department was under the direction of Mr. T. Fletcher of Birmingham.

On Wednesday morning, the whole of the MESSIAH, with Mozart's accompaniments, was performed.

The arrangements reflect the highest credit on the committee of management. I understand that the undertaking will yield a profit of about 500*l.* in favour of the charity.

I am, Sir,

Your obedient Servant,
AN AMATEUR.

MANCHESTER CONCERTS.

ON the 2nd and 4th of October, concerts were given in the spacious Music Hall at Manchester; on which occasion, Mr. J. B. Cramer and Mori displayed their talents on the piano-forte and violin, in a manner that afforded the highest gratification to nearly twelve hundred persons; notwithstanding which, a writer in the *Manchester Guardian* thought that two concertos in the same evening were rather too much! The vocalists were Mrs. Atkinson (late Miss Goodall), Miss Bellchambers, Mr. Hobbs (of the Chapel Royal), and Mr. Parry, jun., who sang a variety of compositions with success.

WELSH HARPERS.

London, Oct. 8, 1832.

IN the HARMONICON of this month, a brief account of the Beaumais' Eisteddfod is given, page 221, in which it is stated that the *Silver Harp* (a miniature medal) was awarded to John Williams of Oswestry, as the best performer. On the 20th ultimo the poor minstrel was gathered to his fathers; he caught a severe cold at the meeting, and after a few days' illness—died!

However astounding it may appear that very difficult and chromatic music may be performed with good effect on the Welsh or triple-stringed harp, yet true it is that Parry, the celebrated blind harper of Wynnstay, and his son, used to perform several of Handel's choruses in the presence

of King George III. some fifty years ago. But we can go a great deal farther back, and find that, about the end of Queen Elizabeth's reign, flourished a celebrated Welsh harper named Thomas Pritchard, called by his countrymen *Twm Bach* (Little Tom); he died in 1597, and was buried in St. Sepulchre's church, London. That poetry sympathized with the sister art for the loss may be gathered from the following bipartite stanza, written on his death by an eminent Welsh bard in the ancient British language.

TRANSLATION.

Ah! see! our last, best Lyrist goes;
Sweet as his strains be his repose!

Extinct are all the tuneful fires,
And music with *Turn Bach* expires.
No finger now remains to bring
The tone of rapture from the string.

In the reign of George II., a Welsh harper named Powell used to play before that monarch, and drew such tones from his instrument, that Handel was delighted with his performance, and composed for him several pieces of music, some of which are in the first set of his concertos. Handel also introduced Powell as a performer in his oratorios, in which there are songs with harp obligato, performed by the Cambrian; such as 'Tune your Harps,' and 'Praise the Lord with cheerful voice,' in *Ether*; and 'Hark! he strikes the golden lyre,' in *Alexander Balus*.

Let any of our modern English or foreign harpers examine these compositions, particularly 'Praise the Lord,' and play it *loudly*, without a continual jarring of fingers against the strings—if they can!

In Wales there are, even at the present period, several harpers who can play most rapid passages, in thirds and sixes, with both hands, clean and neat; and, notwithstanding all casual flats and sharps are produced by inserting a finger between two strings of the outer rows, it is done with uncommon smoothness; for instance, such a passage as occurs in 'Hark! he strikes the golden lyre,'

(see Dr. Arnold's edition of Handel's *Alexander Balus*, page 31.)



Every c sharp in this passage is produced from a string in the middle row, placed between d and c natural of the outer row, the harp being tuned in c with one sharp. Another passage occurs in page 37 (6th bar), where an f natural is required, which is produced from a string in the middle row, placed between g and f sharp.

Notwithstanding all these difficulties and drawbacks, some of the Welsh harpers—Richard Roberts, the blind minstrel of Camarvon, for instance—will perform some lessons of the old masters, Corelli, Handel, Felton, &c., in a manner that would put to the blush many an 'unrivalled artist,' &c. &c. I shall conclude this sketch with extracts from the variations on 'Sweet Richard,' which Roberts performed admirably before their Royal Highnesses the Duchess of Kent and Princess Victoria at Beaumaris lately.

Allegro.

Var. 3.

Var. 4.

I. P.

REVIEW OF NEW MUSIC.

SACRED MUSIC.

1. *Gresham Prize Composition, the JUBILATE, which gained the Prize Medal, 1831; and Te Deum, composed by CHARLES HART, organist of St. Dunstan's, Stepney.* (Novello.)
2. *ANTHEM, as performed in St. George's Chapel, Windsor, composed by CHARLES LUCAS, violoncellist to HER MAJESTY.* (Cocks and Co.)
3. *ANTHEM, 'Let God arise,' composed by GEORGE HARGREAVES, No. 4 of a collection, &c.* (Hawes.)

WHETHER that kind of music appropriated to the Cathedral service should, like the liturgy of which it forms a part, retain its ancient character, or partake in style of the changes which time is continually operating, has long been a disputed question. The admirers of Tallis, Byrle, and Farrant, looked upon Child as a daring innovator; and nothing but the high character and powerful influence of Dean Aldrich prevented the compositions of this eminent divine from being forbidden in the fanes distinguished by episcopal chairs. Boyce was thought a latitudinarian by stubborn orthodox; and Nares—whose lovely anthems, by-the-bye, are too much neglected at present—was treated by the same party as a still more unbridled trampler on venerable harmony. Dupuis and Arnold, successors to the two former as composers to the King, carried still further that which some called improvement, but which others stigmatised as irreverently secular, if not actually profane.

But if all these later composers sought to enlarge the boundaries of ecclesiastical music, and succeeded, they never went so far as to attempt the introduction into our choirs of free organ accompaniments, which are not only permitted, but admired, in Catholic churches: they gave more freedom to air, but the instrument was never allowed by them to travel beyond the very notes assigned to the voices.

Jackson of Exeter made an effort to break through the rule which Blow and Purcell, Croft and Greene, together with those whose names are mentioned above, held sacred; but beautiful and masterly as is the chamber-music of that swan of Devon, his church compositions were soon found to be valueless—they gave no weight to his opinions, and his example had not a single follower; at least, none whose name has ever reached our ears.

Mr. Hart, author of the composition now before us, seems to have been strongly inclined to emancipate himself from the restraints alluded to; but being young, he has acted cautiously, and done little more than make his disposition perfectly understood. This is seen in short symphonies, or ritornels, in the *Te Deum*, and more distinctly in solos in the same hymn with free accompaniments, of which there is but one other instance extant*, and that most likely unknown to Mr. Hart, who probably may be entitled to claim the merit, if it be allowed a merit, of originality. His *Jubilate*, however, which alone contended for the prize, departs in nowise from the established practice. It is

* In a *Te Deum* by Dr. Arnold, which is not published, and never heard, we believe, but in the King's Chapel, and rarely there now.

hardly necessary to add here, that Handel's and Purcell's *Te Deums*, &c., with orchestral accompaniments, being never used in our regular service, are no exceptions to the rule mentioned.

We first directed our attention to the *Jubilate*, as the prize composition. It is, and also of course the *Te Deum*, in C. The opening, in plain counterpoint, consisting of long notes, is not expressive of that jubilation which the words require, though, if sung by a sufficient number of voices, would produce an effect not devoid of grandeur. The verse, 'Serve the Lord with gladness,' is *canonical*, but rather feeble. The melody to the words 'Be ye sure,' is smooth and agreeable; and the repetition of it, a fourth below when the base joins the countertenor and tenor, and again returning to the key on the soprano coming in, is one of those happy thoughts for which a man is more indebted to his muse than to midnight oil. 'O go your way into his gates,' is a fugue in A, the subject not a very fruitful one, and nothing of an uncommon kind arises out of it. But in the following verse, 'For the Lord is gracious,' the composer has shown great judgment in the style adopted, because suited to the Psalmist's placid and grateful acknowledgment of divine mercy, and much taste in the air and arrangement of the parts, the latter moving tranquilly together, without encountering any of those obstacles which mistaken science too often throws in the way. The *Gloria Patri* is all learning, *et præterea nihil*. It is a canon, four in two, which piece of useless mechanism no doubt cost the author much time, and no little head ache, and perhaps might have been rendered pleasing in the ears of rational people had he, when taste demanded, indignantly cast away the fetters of barbarous rule, and thought of effect rather than what is, by a monstrous perversion of language, called science.

But this sacrifice of good sense to prejudice and ignorance is attended by a worse consequence than bad musical effect. In writing canons, the meaning of the words commonly goes for nothing, and accentuation is equally disregarded. This is an important consideration in all cases, but especially so when the words are of a sacred kind, and most canons are set to such words. We have in the present instance an irrefragable proof of that we now advance, and the reader will see, by the subjoined example from the *Gloria Patri* in question, with what sovereign contempt language is treated when a composer is suffering under *canonomania*:—



The *Te Deum* indicates a more fertile invention than the *Jubilate*: indeed, it affords a much wider scope, admitting greater variety of manner. The words of the first verse

are too often repeated, and the whole of this part is uninteresting; but the few bars which follow, at 'To Thee all Angels,' are sweetly set. The accompaniment, *alla marc*, to the succeeding verse is not at all likely to be approved by reflecting people: the present day is not the time for beating the 'drum ecclesiastic.' And the reiteration of 'Holy!' beyond the thrice, which the sainted author of the hymn thought sufficient, is one among many proofs that the ridiculous is close on the confines of the sublime. We need not be told that Handel has erred in a greater degree in setting the same words; and in truth his judgment seems to have deserted him in the whole of the movement we allude to, for his repetition of 'continually' is an absurdity which only his great and deserved reputation could have enabled him to get over*.

The whole of page 10 is commendable; and the slow movement, 'We believe that thou shalt come,' (p. 12) exhibits an enharmonic modulation too remarkable to omit:—

Slower.



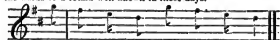
The two bars which follow this are in π minor.

The solus beginning 'Vouchsafe, O Lord!' are deficient in meaning: they are common as music, but very uncommon so introduced. A good figure on the words 'Lord! in thee have I trusted,' concludes the *Te Deum* in a musician-like manner.

Were we to consider this service as written with a view to cathedral purposes, we should say that it is too much spun out by repetition of the words, and longer by at least half than could be allowed; but viewed as a musical composition, as the study of an artist, and produced in order to contend for a prize, it has very great merit, and certainly leads us to hope much from the future exertions of the author, who has, if we are not misinformed, abundance of time before him.

It will appear, from what we have above said, that Mr. Hart, in endeavouring to bring about some change in our church music, if such were his design, has proceeded like a wary tactician, and begun by slow advances, feeling his way, and holding himself ready to retreat should circumstances render it prudent. But Mr. Lucas has 'taken the bull by the horns,'—if the forcible popular expression is admissible—he has at once, and wholly, abandoned the long-established formula of the English anthem, and avowedly imitated the free, and, according to our notion, licentious style of the mass. We do not, let it be understood, object to the mass *quoad music*, but only as *church music*; and though habit has reconciled us to florid airs,

* Dr. Greene made himself merry at Handel's expense when this portion of the Dettingen *Te Deum* was first performed: he, however, only discovered that the notes to 'continually' were the same as those of the words of a round well known in those days.



Old chairs to mend! old chairs to mend!

The ludicrous effect of the repetition escaped his discernment!

NOVEMBER, 1832.

rapid movements, and brilliant accompaniments, as part of the ceremonies of a Catholic place of worship, yet we should be very sorry were these to take any root in our own church, and supplant the solemn serenity of manner adopted by our best ecclesiastical composers. Croft and Boyce are quite cheerful enough for us: Greene and Nares sufficiently lively; and Kent and Arnold as nearly approach the lightness of chamber music as any discreet person can wish. The form of our prayers everybody admits cannot be altered for the better: rather more latitude may be allowed to church music; but we hope never to see the levity of the mass,—that is, of the generality of masses,—admitted within the pale of our Protestant service.

Mr. Lucas's anthem is a clever composition, but does not show much power of invention. We trace in it nothing new; for the style, as we have before stated, is exactly that of the masses produced during the last sixty or seventy years, and the harmony very much resembles that of the modern German school.

We doubt whether any one who has not been educated in a choir, or, at least, who has not been accustomed from childhood to choir service, can ever become qualified to write cathedral music in its true spirit; and we believe that Mr. Lucas has never enjoyed such an advantage, considerable as his other qualifications are. Indeed, his present work is sufficient to show that he has not been brought up in a way that has led him to acquire any taste for the music of our church composers. On this ground we must say that his present publication does not please us, considering it as an anthem.

Mr. Hargreaves is apparently no less an advocate for a new style in our church music, than Mr. Lucas appears to be. What will the orthodox choir-man say to such an organ accompaniment as the following, to the movement *allegro con fuoco*?



There is, however, much merit in this as a musical composition, if it be not viewed as intended for the service of the Protestant church, or as intended to be accompanied on the organ. For that church it is too secular; and for an instrument composed of pipes—which do not sound quite so really as strings—the accompaniment is much too florid, though very well suited to the piano-forte. This observation, we must add, applies only to the first movement; the second, *moderato*, is far better calculated for sacred purposes, and, except that the moving accompaniment is given to the base instead of the treble, might safely be used in our choirs.

With the exceptions mentioned in our notice of No. 1, the setting of the words and the accentuation are, in all these three compositions, irreproachable. In No. 2, page 8, bar 3, is an π , which we conclude is meant to be natural; and in the same we meet with a progression or two to which rigid critics may object. In this, also, is the word 'prayer' treated as a dissyllable. The judicious singer being convert the two crotchets into a minim.

2 M

PIANO-FORTE.

1. *Le Delire, GRAND SONATE, avec accompagnement de Violon obligé, par Pio CIANCHETTINI.* Op. 26. (Chappell.)
2. *La Franchezza; an easy INTRODUCTION and RONDINO, with an Accompaniment for the Flute, composed by M. Marielli.* (Wessel and Co)

A *sonata* once more!—The newest fashions after all are but old ones forgotten and revived. The careful dame laid by her small hoop, saying to her daughter, 'You'll want it hereafter, it will come about again'; and, lo! it is come about again, or something very like it is come about our ladies' waists, under the name of *bustle*. The good, useful, heavy old whisky, or one-horse-chaise, might now safely 'revisit the glimpses of the sun,' and, under the name of cabriolet, be triumphantly driven by any member of the Melton Club. A few years hence leathern inexpressibles and high boots will once more be the mode; and an honourable member for Middlesex may be obliged to discard them for pantafoons and wellingtons, lest he be mistaken for a dandy, an exquisite, of the first water.

But has the *sonata* been defunct long enough to have slipped clean out of memory?—Hardly; and Mr. Cianchettini may have performed the operation of resurrection rather too soon. At all events, we are quite sure that his *sonata* is too good, and, we must add, too difficult, to become popular just now, or to rekindle a passion for the old title. His opening in ϵ minor is really effective; but why have recourse to notation which renders it useless to many who are scared, and not without reason, at the sight of characters, of which one hundred and twenty-eight go to the semibreve?—or, in other words, why introduce that black fellow with many tails, called, if properly called, a demisemidemisemiquaver? To pronounce the word, without taking breath in the midst of it, demands the lungs of a diver:—to play the note in time requires a finger as nimble as the Eclipse, or Flying Childers; and such lungs and such fingers are not so common as tubercles and chalk-stones, we can venture to assure the composer of this *Grand Sonata*.

The second movement is quite à la Beethoven. The third, a romanza in ϵ major, is melodious and soothing, and also reminds us of the master we have just named. The allegretto, beginning in the minor, but ending in the major key, is perhaps too much in the style of the first quick movement; nevertheless, it shows the resources and skill of a master. We look on the present work as the best piano-forte piece by Mr. C. that has ever come under our notice.

We do not see clearly the connexion between Mr. Marielli's rondino and his title; but this matters little. There is something of the better school of former times in his present publication—something like design and continuation of subject, which are too often neglected by the existing generation of composers. The flute-part is *obbligato*, but easy; so is that for the piano-forte. The copy before us is marked 'second edition.' What a second edition of a musical work signifies, is not always quite obvious: it ought to mean a new set of plates; but we can hardly imagine that a composition having no popular attraction can have sold upwards of two thousand copies, which number is usually taken from one set of plates.

1. *RONDEAU BRILLANT, sur un Thème de l'Opera, Le Colporteur, composé par Frédéric Kulau.* Op. 96. (Aldridge.)
2. *RONDINO, on a theme of ROSSINI, composed by Chas. Czerny.* (Aldridge.)

The subject of No. 1—partly taken from Beethoven—is melodious, gay, and rhythmical; it is of that kind which all understand at a first hearing. M. Kulau has formed out of it a very brilliant rondo in ϵ b, which, though not beyond the means of every tolerably good performer, makes as much show as those things which only persons in constant practice can attempt. The introduction, however, will, from the extreme keys into which it modulates, prove perplexing to most performers, and the notation of this adds to its difficulty. How blind are musical people to their own interests!

We have often complained of Mr. Czerny's general style of composition, and not without reason, as is at last admitted by those who have thought us rather intolerant, but now agree in all that we have said, and go still farther than we ever have done, in censuring the unmeaning and almost unattainable passages which he, and those of the same school, have introduced. Nevertheless, we have always been happy to speak favourably of his productions when an opportunity has been afforded; and that opportunity is now presented. The *Rondino* under review possesses all the sparkling vivacity of the style which has so long prevailed, though now on the decline, but is devoid of its absurdities; and some parts of it show that the author has at command some very solid materials, which he has here used with decided effect, though it is to be wished that he had not been so sparing of them. The diminutive termination, *ino*, must not be allowed to delude our reader: this is difficult to execute, but contains none of those passages which few have patience to learn, and at which common sense revolts.

1. *L'Ecole de Beethoven, FANTASIA, on subjects from BEETHOVEN'S FIDELIO.* (Purday.)
2. *CHORUS OF PRISONERS and MARCH from FIDELIO, arranged with an Accompaniment for the FLUTE (ad lib.) by J. F. BURROWS.* (Chappell.)
3. *Morceau de Concert, sur le Chœur des Buvards de Robert le Diable, par CH. CHAULIEU.* Op. 136. (Chappell.)

No. 1 is a plain, easy arrangement of the march, the terzetto, and another piece, from Beethoven's opera, in all of which the convenience of the performer has been a main consideration. Such ample room has in this been taken by the music-engraver, that what might have been clearly and well got into about eight pages, is spread out over eleven.

Mr. Burrows has chosen the two most popular pieces in *Fidelio* certainly, but the first is not very interesting on the piano-forte; and, to say the truth, we are not quite sure whether it has not been somewhat overrated, even judging it in its original state. But it is a sort of small treason to utter such an opinion. This is as easy and as widely expanded as the preceding, filling nearly twice as many pages as needful; therefore, of course, multiplying turnings over, to say nothing of the price.

No. 3 is a masterly fantasia, for such it may be denominated, in the fine chorus in Meyerbeer's opera. Such a composition is very likely to make the musical public in England better acquainted with the merits of at least this portion of *Robert* than hitherto they have been: the extraordinary length of the opera was, in fact, the principal cause of its comparative failure here, and prevented its receiving a strictly attentive hearing. M. Chaulieu has calculated this for rather superior players; and that he has put his strength into it is obvious. It is brilliant throughout; but there are very few passages of mere show: the difficulties are natural, if we may so express ourselves.

1. *La Triomphe de Taglioni, CAPRICE ELEGANTE, sur le Pas Seul dansé par Mlle. Taglioni dans le Ballet Manon Lescaut, composée par JEROME PAYER.* Op. 146. (Wessel and Co.)
2. *Petit bijou de la Langue Musicale, composée par J. PAYER.* (Wessel and Co.)
3. Ditto No. 2.

THE triumph of the *danseuse*, Taglioni, must have been achieved by her legs and feet, not by the music which accompanied them, if at all like that which is so incorrectly designated an *elegant caprice*. It is exceedingly awkward for the player, and will make no return to those who may take the trouble to learn it. M. Payer is too clever a man to have composed the subject of this; and we are surprised that he should have in any way connected his name with so senseless a heap of notes. Let *danseuses* pirouette to what tunes they please, but do not let good musicians mix themselves up with the trash to which *entrechats* are commonly performed.

Nos. 2 and 3 have each an air, a distinguishable, pleasing air, which M. Payer himself can hardly have discovered in the foregoing. These also are attainable by all players, and will be understood by all hearers. But while we thus commend them, we do not mean to say that they are fit for such superior performers as value music in proportion as it is out of the reach of the mob, and who exhibit their powers rather with the hope of creating astonishment than in gratifying real taste.

1. THE IRISH NATIONAL QUADRILLES, composed by WILLIAM FORDE. (Cocks and Co.)
2. *Anneau Magique, or La Galté twentieth set of QUADRILLES, by L. ZERBINI.* (Wessel and Co.)
3. *Elisabetta, or La Galté twenty-first of do. do.*

THE first of these are made up of the most lively and popular Irish airs, exceedingly well put together, and easy to the performer, without betraying the simplicity of their construction. We have not often met with quadrilles giving us so much satisfaction as these, or so likely to be generally admired. They are printed at full length, fill seventeen pages, and all for the sum frequently charged for half the quantity.

No. 2 are selected from Mayreder's and Count Gallenberg's ballet music. These, and also No. 3, from Rossini's serious opera (!) are arranged with that ability which is the result of M. Zerbin's long experience. But he values his five pages at three-fourths of the sum, which Mr. Forde has instructed his publisher to charge for seventeen!

DUETS, PIANO-FORTE.

1. *DIVERTIMENTO, composed and respectfully inscribed to HER MAJESTY, MARIA THE SECOND, QUEEN OF PORTUGAL AND ALGARVES, by the CHEVALIER SIGISMUND NEUKOMM.* (Goulding and D'Almeida.)
2. *GRAND OVERTURE, composed by CHARLES SALAMAN.* Op. 3. (Cramer, Addison, and Beale.)

M. NEUKOMM's divertimento is in three movements, in the sonata form, though the latter term is become almost obsolete. It commences with an *allegro-maestoso* in c, three-four time, followed by an *andante* in o, four quavers in a bar, and finishes with an *allegretto*, in the same time. The second movement is original and beautiful; its shortness being the only fault that the most fastidious critic could find in it. The other movements are animated, but the *andante* will monopolize, and justly, all the admiration which the duet will excite. The whole is, for modern German music, what may be called easy. We have travelled out of our usual bounds in stating to whom this is dedicated, and our reason for departing from the rule we have long laid down is, the novelty of finding a sovereign proclaimed in the title-page of a piano-forte duet; for we are not aware that the royal young lady has been thus formally announced before in England.

No. 2 is a spirited overture, consisting of a single movement in d, but we can only add further, that the author has made the four hands go well together, and that we discover no errors in his composition. He certainly has not bestowed much time in search of fresh musical matter; for the whole piece does not enable us to say that we have discovered a single new thought in it,—not even an old one remodelled. Fully aware of the scarcity of original melodic and harmonic ideas, we are not so unreasonable as to condemn a composer for not being able actually to create, but we do expect to meet with something like fresh colouring, at least, in a 'grand overture,' and of such length and pretensions, too, as that now before us.

VOCAL.

1. SONG, 'Those floods of golden gladness,' from Hymn of the Night; the words by W. BALL; composed by the CHEVALIER NEUKOMM. (Mori and Lavenue.)
2. SONG, 'The Wild waves play,' do. do. do.
3. BALLAD, 'Oh! why does he stay?' by T. H. BAYLY, Esq. (Cramer, Addison, and Beale.)
4. BALLAD, 'A father's legacy,' written by T. H. BAYLY, Esq. (Paine and Hopkins.)
5. BALLAD, 'Farewell to Northmaven,' written by SIR WALTER SCOTT; composed by G. HOGARTH, Esq. (Chappell.)
6. BALLAD, 'Lonely walks at evening hours,' written and composed by J. AUGUSTINE WADE, Esq. (Chappell.)
7. SONG, 'Through the emerald woods,' written and partly composed by GEORGE LINLEY, Esq. (Chappell.)
8. SONG, 'Where art thou?' written by the Rev. T. DALE; composed by JOHN THOMSON, Esq. (Paternon, Edinburgh.)
9. BALLAD, 'O could to me,' written by THOMAS ATKINSON, Esq.; composed and published by the preceding.

THE first and second of these are sacred songs, written in the oratorio style, and showing that the composer has

studied in the schools of both Handel and Haydn,—the accompaniment in the rich manner of the latter, but still further amplified from M. Neukomm's abundant stores. No. 1 in A♭, is for a base voice, in two movements—an *andantino* in three-four time, followed by a *vivace* in common. No. 2 is written for a tenor, in the same number of movements as the former. It opens with a *vivace* in a minor, and ends with an *adagio* in the major key. The first is fuller of melody than base songs usually are, and as much expression is given to the poetry as it was capable of receiving. The second will not please so much as the other; there is too much appearance of bustle at the commencement, and the imitative accompaniment at the words 'thunder' and 'lightning' is uncalled for. The *adagio* is by far the best part of this, in which is some good but elaborate harmony—some modulations which will alarm timid amateurs. Upon the whole we do not find much original matter in these songs; but the hand of a scientific musician is apparent throughout.

No. 3 is a story of a jealous and indignant, then penitent and kneeling knight: both words and music are of a very mediocre kind.

No. 4 is made up of very hackneyed passages, and the commonest cadences: we should guess—not intending to affirm, as the Americans do—that the words were written after the air, for they do not go very well together. The moral, inculcating cheerfulness, is the best part of the ballad.

No. 5 is the sweet ballad first published in our work.

No. 6 does not present a single new musical idea, either in melody or harmony.

No. 7 is 'partly composed' by Mr. George Liuley. Now we would beg to ask what *part* claims that gentleman as its author? It is anything but fair thus to take the work of another, without at least giving him, by name, whatever credit is his due. Should this practice be suffered to continue, we shall soon have the best productions of every great master republished, with a few trifling alterations,—most probably for the worse—then announced as 'partly composed by' A, B, or C! Whoever this is borrowed from will not be very willing to acknowledge the following bars in the symphony, where two abominable octaves betray either great haste, or very little knowledge:—



The words and music of No. 8 appear to have been produced by kindred spirits: the sounds illustrate the sense, and each adds strength to the other. The melody of this is gliding and easy, but depends for assistance much on the accompaniment, which is more than usually full and rich.

No. 9 is in the Scottish manner, but original, and as

affecting as the most pathetic of Caledonian airs. The melody closing upon the dominant, ϵ minor, while the ritornels and most other parts of the ballad are in a minor, gives a character to this ballad, which will strongly recommend it to all lovers of national music.

1. Duetto, 'Se, o cara sorridi,' *composto dal* CAVALIERO M GABUSSI. (Aldridge.)
2. PASTORAL DUET, 'Fair and fair,' the words by GEORGE PEELE (1584). (Chappell.)
3. SONG, The Gypsy's Prophecy, written by THOMAS BLAKE; the Music by WILLIAM CARNABY, Mus. Doc. (Purday.)
4. BALLAD, Lillian May, the poetry and melody by W. BALL; the symphonies, &c. by J. MOSCHELES. (Duff.)
5. CANZONET, 'Ask not why,' composed by J. BARNETT. (Chappell.)
6. SONG, 'Oh! tell me why the burning tear,' written by Mrs. F. B. GRANT; composed by W. CAMUSAC. (Chappell.)
7. CANZONET, 'When we two partel,' the poetry by LORD BYRON; composed by S. S. WESLEY. (Hawes.)
8. BALLAD, 'When the dawn of youth,' the poetry from Fraser's Magazine; composed by EDWIN J. NELSON. (A. Novello.)
9. BALLAD, 'Though the bloom of thy beauty is o'er,' the poetry by G. J. BENNET, Esq.; composed by G. J. LODGE. (Hawes.)
10. 'The bright star of day is appearing,' the words by Miss DE FOUNTIGNY; the music by A. DONNADIEU. (Boosey and Co.)
11. SONG, 'I think of thee,' the poetry by T. CAMPBELL, Esq.; composed by FRANCIS ROBINSON. (Dean and Co.)
12. BALLAD, The Hum of the Bee, composed by J. MONRO. (Monro and May.)

No. 1 is a pretty duet for soprano and contralto, quite in the Italian style, the first voice giving the melody, the second repeating it a fourth below, then both joining in a smooth succession of thirds and sixths, not, however, unmingled with some good modulation, and a few passages a little out of the usual routine. The effect of the whole is pleasing.

The words of No. 2 are from a pastoral drama, by George Peele, a poet of the sixteenth century. They are graceful and simple; and there is a freshness about this poetry of the olden time, which is quite delightful. Our present race of composers seem unaware of the effect of good poetry in exciting the fancy of the musician. They string together common place phrases, and then tack them to the first set of namby-pamby verses they can find, the syllables of which they cue by any means squeeze into conjunction with their notes. If they were wise, they would explore the rich mines of the older English poetry, where they would not only find ample materials, but catch a little of that poetical feeling without which no one can be called a composer. In writing the duet before us, the author (why is he anonymous?) has been thoroughly imbued with the spirit of the poetry. The music has the elegance and playfulness of the words; and nothing can be more pure or correct than their accentuation. The two vocal parts are

skillfully combined; and the accompaniment, without being difficult, is rich and brilliant. Such pieces as this show vocal music in its true character; not that of sweet but unmeaning sound, but that of the companion and interpreter of the finest conceptions of poetry.

No. 3 has not cost Dr. Carnaby so much thought as he bestowed on his beautiful song, 'The Braes of Yarrow.'

No. 4 is a very sweet, flowing melody, well adapted to the words; and the share which Mr. Moscheles has had in this proves how well he can accompany vocal music, though he has not yet published any.

No. 5 is not a composition of an ordinary kind: the author has felt the sentiment of the poetry, and given to it true musical expression. There is something exceedingly plaintive in the chromatic notes, the additional flats, in his symphony, which he has used with great judgment. We wish that he had made the first syllable of the word 'lily' short, and had not given so long a note to 'soul,' in the compound, 'soul-felt'; but these are slight drawbacks when the value of the whole is considered.

No. 6 is graceful, though not presenting any very new feature; the words are correctly expressed, and the accentuation is perfect.

No. 7, a *lento*, in E major, is a very superior composition, on which much thought seems to have been bestowed; but the author may rest assured that it is too good for sale,

though it must add to his reputation. The two crosses in the second bar of page 3, we at first took for double sharps, and were not a little astounded. They should be taken out. And the lower *s* in the third bar of the same page is, of course, meant for an *a*.

No. 8 expresses the freezing stillness of despair, in deeply impressive sounds. It consists of three verses to one short air in *a b*. It will be easy to any singer who possesses feeling and a voice of moderate compass.

No. 9 is a very clever song, not a ballad, and shows the author to be a well-read, good musician, possessing both fancy and taste. There are some charming passages in this, one in particular, suggested by an air in Purcell's *King Arthur*. This is also one of those compositions which will be dull as *merchandise*, but interesting to the lovers of good music.

No. 10 is a light air, with a three-part chorus at the end of both verses. There is nothing in any way remarkable in this.

No. 11 is a delicate, slow air, accompanied by simple and elegant harmony. Perhaps it is altogether rather too psalm-like for secular music, and the accentuation in many places certainly stands much in need of amendment.

We do not meet with one single bar in No. 12 that has not been worn threadbare years and years ago; but we must also admit that we find no errors in this ballad.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 235.]

Sept. 28th. In the Foreign Quarterly Review for August last, is a notice which has excited the expectations of the lovers of musical literature in no common degree; for highly cultivated as the arts now are, and philosophically as the principles of them all, music alone excepted*, are investigated, the lovers of harmony, who wish to see it advanced as an intellectual pursuit, were gladdened by the prospect of becoming acquainted with the reflections of so thinking an observer as the great German poet, and so scientific (scientific, in the true sense of the word) a professor as the late *maestro* at Hamburg, on the subject of music, viewed, as they must have viewed it, on a broad scale, and discussed, as men of such enlarged minds must have discussed it, dispassionately and without prejudice. It is stated in the excellent publication above-mentioned, that among the posthumous works of Goethe is a volume of correspondence with his friend, the celebrated *Maestro di Capella* Zelter, which, in importance and interest, is said to exceed the letters to Schiller. Assuming this to be correct, and that music is the subject of the correspondence, I trust that no time will be lost in giving to the world what must have more or less interest for all; and will, it is but reasonable to conclude, prove of singular importance to the thinking part of the musical world.

But who is Zelter?—a very natural question—for his

* The 'Instructions to my Daughter for playing on the Enharmonic Guitar' is certainly a philosophical and admirable work, and an exception which serves to prove the rule.

name is nearly unknown in England. All that I can say here is, that Carl Friedrich Zelter, born at Berlin in 1758, and who died a year ago, is well known in Germany as a distinguished composer, and still more so as a very learned musician—as a man who had studied his art in all its branches, profoundly, and imparted his knowledge freely to many disciples, among whom the most distinguished is—and he alone would transmit his master's name to posterity—Felix Mendelssohn Bartholdy.

Oct. 2d. Something like a *fracas* has taken place at Naples, between the band of the *Teatro Fondo* and Madame Malibrán. This lady is, or lately was, the rival of Madame De Begnis in that city: the latter being peculiarly favoured by his Sicilian Majesty, the orchestra wished, it is said, to show their loyalty by taking more pains in accompanying the one lady than the other. Madame Malibrán resented this, and at a general rehearsal threatened to appeal to the public. On the following night, the King being in the theatre, in whose presence it is the etiquette not to manifest in the usual manner any opinion of what is passing on the stage, the whole house applauded Madame Malibrán on her entrance, and in so marked a manner, that the band took the hint, and she had no more reason to complain of their neglect. So the story is told in a French paper.

5th. The Opera House has always proved an excellent

milk-cow to the lawyers. Taylor, so long manager, used to say, that from his first connexion with the theatre to about the year 1819, more than double its value had been expended, by various parties, in law. Ever since the bankruptcy of Messrs. Chambers, the management of this portion—by far the largest—of their assets, has been most exceedingly productive to some of the parties concerned, as the following report from the bankrupt court will testify. By this it appears that 'An application was yesterday made to the Court of Bankrupt Commissioners by Mr. Anderdon, counsel on behalf of Signor De Begnis, a large creditor, that an official assignee might be appointed over the whole estate of the Messrs. Chambers, which application was opposed strenuously by the solicitor to the commission on various grounds, but which grounds the commissioner decided were sufficient reasons for the appointment of such an assignee, whom he therefore accordingly appointed.'

It appeared from the examination of the solicitor, that the latest audit was had in January last, when there was a balance of 19,000*l.* in the hands of the assignees; that for many years past the assignees had allowed a Mr. Treherne 100*l.* a year as agent, or manager of the estate, under the assignees. That he had received about 9000*l.* for costs, and that the assignees had, within the last week, set the opera for about three years to M. Laporte, for 13,250*l.* (Albion.)

Thus the King's Theatre, which might always enrich the *impresario*, often ruins him, while it makes the fortune of lawyers and clerks of assignees, not to mention the boxes and orders at the disposal of all the latter parties!

6*th*. Poor Pellegrini, long admired on the Italian stages, and who, since his retirement, was supposed to be doing well as a master, lately died at Paris in the greatest distress, and at his funeral the mourners followed on foot. Even the moderate expense of such an interment was defrayed by a subscription among his friends, there not having been money enough found in his house for the purpose. His illness was of some duration, and appears to have exhausted whatever little funds he had accumulated from the proceeds of his teaching. He, however, must have been very unfortunate in the management of his property, or imprudent; for the principals—and he was long a *primo buffo*—on the Italian stage, are not parsimoniously remunerated, it must be admitted. Sig. Pellegrini is succeeded as professor at the Conservatoire by M. Martin, who is in his sixty-fifth year!

11*th*. Clementi's works are the best memorial of him: on the revival of good taste for piano-forte music, they will be sought after, and can never be forgotten; it was nevertheless a proper tribute of respect to mark the place of his interment. A small stone has, therefore, been placed over his grave, in the cloisters of Westminster Abbey, containing the following inscription:—'Muzio Clementi, obit 10th March, 1832. *Æt.* 80.'

— Paris at this time, the Globe tells us, abounds with professional men: there are 1523 painters, draughtsmen, and lithographers; 151 sculptors; 310 engravers (copper-plate, wood, &c.); 80 architects; 315 distinguished composers and professors of music; 1525 instrumental musicians; and 1500 ditto of inferior rank—total, 5604. Three hundred and fifteen distinguished composers and professors in one city! How fortunate is Paris in possessing so many!—how unfortunate the *distingues* in being so numerous!

12*th*. To the Confessions of an Opium-eater, and of a Drunkard, now are added the *Confessions of a Music-hater*. Yes, brother and sister Dilettanti, a hater of music! Should he not speedily be placed under surveillance? for if not actively engaged in the commission of 'treasons, stratagems, and spoils,' he must at least be hourly employed in imagining every act of violence known to the Newgate Calendar. He ought to be immediately confined, that he may do neither himself nor others any mischief, for the 'foul fiend' certainly rages in him. But let him, if he is to continue at large, keep out of reach of the *Choro Apollino*, or the fate of Marsyas will be rapture compared to his sufferings. His friends must restrain him from showing his face among Philharmonics or Catch-Clubbists; he should also be kept out of the King's Theatre, except indeed when Pacini's, Donizetti's, or Mercadante's operas are performed; on those occasions he may attend in safety, and listen with pleasure. But the *music-hater* must here speak for himself, as he does in the Monthly Magazine for this present October. He is a pleasant fellow, as daring offenders often are, and perhaps, after all, is only a *fataliste* in disguise.

'Sentence a rogue,' he says, 'to a year of the piano-forte, and take my word for it, crime will diminish at the rate of a fox-hunt. Music appears to me to be convertible to no possible use but this; and I really wonder the plan has not been hit upon before this by the utilitarians, or the speculators on a new system of secondary punishments. A scale of musical inflictions might easily be graduated, according to the varying enormity of offences. The newspaper wits would call them *sound* corrections; but never mind the newspaper wits: the thing would answer, depend upon it. For murder, I would have a concert for life, or a perpetual oratorio. For homicide, ten years perhaps of the Italian opera. For highway robbery, a musical festival; or two, if there should be aggravating circumstances. Shop-lifting and picking of pockets might be punished with a certain number of tunes on a barrel-organ or dulcimer, at the discretion of the court. Usury might appropriately be restrained by the Jew's-harp; house-breakers by the dread of being sent to the house robbed, and kept chained to the leg of the piano-forte until the musical education of the young ladies of the family is completed. Treason and blasphemy—what should we have for these?—I have it—the traitor, if a male, I would marry to a prima donna; if a female, I would give her such a husband as Paganini. The blasphemer should suffer a torture which would satisfy even Captain Gordon—I would inflict on him MOZART'S Creation.'

The *confessor* here mistakes the composer intentionally, in order that he may ask a certain Miss who reproaches him for his ignorance, if she knows who invented the treadmill. She of course cannot tell; he then remarks, 'if a young lady is not obliged to remember one device for torturing mankind, why should I be flouted for being equally oblivious of the author of another?' In despair of finding any other spot free from the nuisance he complains of, the music-hater takes lodgings at the top of the patent-shot manufactory.

20*th*. THE MADRIGAL SOCIETY.—This strange, old-fashioned society meets when there is 'not a creature in London, and to sing music of which 'no one ever heard.' Yes, it is very true that its movements are not controlled by the *Past*, but by the *Almanac*; and that when the days draw in and fires again are welcome, its members bethink themselves of re-assembling.

The first meeting of the season was on Thursday last, (17th Oct.) Mr. JOHN CAPEL, M.P. in the chair. Many fresh madrigals had been added to the collection, among them, a most choice and lovely one by DUWLAND. We heard with sincere regret that Sir JOHN ROGERS had resigned the presidency of the Society; a situation for which it will be difficult to find any individual in whom unite all the qualities which centred in the worthy baronet.—(Spectator.)

21st. The *Observer* of this day remarks, that 'Laporte has been applying to the highest authority on the drama [over the drama, I presume is meant, i. e. the Lord Chamberlain] for leave to cut his own throat. We only speak metaphorically, says the writer, and we say so because, in these times, and with present prospects, it might possibly be thought that we spoke literally. Monck Mason was laughed at by Sir George Warrender [it was Lord Hertford] for ingeniously getting up an opposition to himself at

the King's Theatre only; but Laporte wishes, by the performance of German operas, to become his own rival, both at the King's Theatre and Covent Garden. Formerly the management of one house was thought enough for one man; but now, the worse the prospect of success the wider seems the spirit of speculation. We think, for the sake of Drury Lane, which must also suffer by consent, that the application of Laporte ought to be, and will be resisted.'

It is refused, I understand. M. Laporte will soon discover that three theatres, English, Italian, and French, are more than enough to manage.

26th. Mr. Monck Mason, it appears by the *Gazette* of this date, has been obliged to announce himself incapable of meeting his creditors. I am heartily sorry for his ill-success, though it was pretty obvious from the moment he published his prospectus that he was not calculated to conduct the King's Theatre.

FOREIGN MUSICAL REPORT.

VIENNA.

Court Theatre. On the 3d of August, Donizetti's new opera, *Acht Monate in Zwölf Stunden*, (Eight Months in Two Hours), was brought out here for the first time, with complete success. Mlle. Löwe, who made her debut in this opera, is a young lady of remarkable talent.

M. Slawj, member of the Royal Chapel, has reappeared in public after an interval of two years, during which time he has been employed in the persevering study of Paganini's method of playing the violin, and has far exceeded the most sanguine expectations which his talents, acknowledged before his retirement to be extraordinary, warranted us in entertaining. He performed a new concerto in three movements, variations upon a subject from the *Pirata*, and at the conclusion an impromptu, without accompaniment. All the means by which Paganini enchanted his auditors—force and solidity, arpeggios in three and four parts, passages in thirds, sixths and tenths, executed with the rapidity of lightning, and carried to the most extraordinary height, single and double harmonic passages, cantilene with vibrating and pizzicato accompaniment, movements on one string (c), bordering on the unattainable; besides soul, feeling, expression, and certainty, and purity of intonation—all these the young artist, twenty-four years of age, has already made his own, and he stands forward—as men conversant with the powers of the instrument maintain—perhaps even greater than his prototype, in the mastery of various Herculean difficulties; independent, no petty imitator, but a second original. Paganini, during his stay here, became acquainted with him, and learned to esteem him. At all hours the young student had free access to the idol of his worship, and received many valuable and important hints, and ideas upon fingering, &c., and friendly encouragement to pursue his daring course with unwearying application. The only difference between the two at present is, that the pupil, carried away by the ardour of youth, often suffers himself to be seduced into the most gigantic attempts, the success of which on every occasion no mortal can with certainty rely upon; while the other, possessing the plaintive and deeply pathetic tones of a singer, at the same time resembles a consummate piece of musical mechanism, which accomplishes the most extraordinary feats quietly and without effort.

WEIMAR.

During the season which has just terminated, the Grand Ducal Theatre produced the following operas, new for Weimar: *Armida*, which was very successful; *Fra Diavolo*, also well received; *Der Schönste Tag des Lebens* (the Happiest day of Life), a composition of but little interest; *Die Kirmse*, a sufficiently attractive production, the music being light, simple and melodious; and *Die Saatzeit* (The Nisid of the Soil), first and second parts, which was received with the most lively applause. The theatre will shortly be re-opened, and *Jessonda*, *Ferdinand Cortez*, and *Lodoiska*, are announced.

TRIESTE.

M. Duprès has created a very great sensation here as *Masaniello*; many of his admirers preferring him to Wild, Cornet, Binder, &c.

M. Liki, pianist, brother of the composer in Vienna, has arrived here, and has performed, at the Great Theatre, a concerto of Ries, and some variations of his own composition; he has subsequently been playing in the *Stella Polare* with the most brilliant success.

MILAN.

Teatro alla Cannobiano. We have had two new operas here: the first, *L'Elisir d'Amore* (after Scribe's *Philtre*), by Donizetti, was successful, and was given at intervals to the end of the season. The second, *L'Incongnita*, by Antonio Campiotti, is but an indifferent production, and was withdrawn after the second representation.

NAPLES.

A new opera of Lauro Rossi, *Lo Sposo al Lotto*, has been very successful here.

Besides our favourite prima donna, Mad. Ronzi de Begnis, we have at present three French female singers eliciting the greatest applause—Adelaide Toldi d'Anvers (a lady of noble extraction), Saint-Auge, and Rainbaux—the latter possessing a very flexible voice—and the Russian tenor Ivanoff. *La Proca d'un Opera Seria* was given in the presence of the court, and Mad. Rainbaux and Signor Lablache were called forward and greeted with deafening plaudits; and in Donizetti's *Anna Bolena*, M. Ivanoff, whose voice is highly extolled, was received with enthusiasm.

ROME.

Mad. Malibran has been singing at the *Teatro della Valle* as Desdemona; Salvi was the *Otello*; Borsini, *Rodrigo*;

and Dossi, *Iago*. The French ambassador gave a concert here, in which De Beriot played a concerto, and Marini, Malibran, and Camporese (the Countess Giustiniani) were among the vocalists.

THE DRAMA.

KING'S THEATRE.

M. LAPORTE is again lessee of the Opera House, at a rent of 13,000*l.* per annum. The observations of a good judge, in a Sunday paper, on this subject are worth repeating. 'It is not to be forgotten,' says the writer, 'that M. Laporte had many chances in his favour which may never again occur, such as the engagement of Sontag, Paganini, and Taglioni: now, too, in Covent Garden he has an opponent to himself. He took that theatre mainly to distress Monck Mason, not so soon expecting to be master of the whole field. He no doubt, in engaging the Opera House, has been mainly influenced by the desire to keep more dangerous rivals out of the way than he is likely to prove to himself.'

We shall now see whether M. Laporte really understands the management of this establishment unaided, as it is probable he may be, by such fortunate god-sends as so unexpectedly came to his assistance during the time he before had it in his hands. The *Gazette* shows the ill success of the late *impresario*, in spite of one of the largest subscriptions ever known by the theatre. But unfortunately for Mr. Mason, he was more sanguine than skilful.

DRURY LANE THEATRE.

On the 13th ult. *Rob Roy Macgregor* was given, in which Mr. BRAHAM appeared as *Francis Osbaldistone*, and introduced 'The last words of Marmion,' in allusion to the death, then just announced, of Sir WALTER SCOTT. At the end of the play a *PAQUET* was produced, in honour of this great and universally popular writer, consisting of a procession of nearly eighty characters from his various novels, in proper costume, which, with attendants, passed in procession over the stage. The scene represented the mansion at Abbotsford, most beautifully and correctly painted by STANFIELD, and at the end Mr. BRAHAM sang the *Coronach*, from 'The Lady of the Lake,' composed for the occasion by Mr. BISHOP. The receipts of the theatre on the first night of this *Paquet* amounted to nearly 600*l.* No other novelty has yet been brought out here, but many it is said are in forwardness. Mad. MALIBRAN is engaged, and will appear in the beginning of May, the earliest time, it is supposed, that her present situation enables her to calculate on.

COVENT GARDEN THEATRE

OPENED on the 1st of October, under the management of M. LAPORTE. 'The whole theatre has been entirely re-decorated,' we are told; but on looking around it was immediately perceptible that the 're-decorations' had not been extended to the gilding, that is, to the expensively ornamental part. The colouring—which is done at a very trifling cost in a theatre—has certainly been refreshed, and the great lustre, or chandelier, is remodelled, in a much improved form, and is now a singularly elegant addition to the interior. The whole front of the box-part of the theatre is divided into stalls, thus converting uncomfortable

benches into convenient chairs, and so far not only unobjectionable, but an improvement. If, however, on every extraordinary occasion these are to be let on varying and arbitrary terms, which we fear is likely to take place,—as happened at the King's Theatre, where a fixed price was at first promised,—then the alteration will prove an evil that ought not to be tolerated. But the four private boxes on the two sides of the house, is an encroachment which should have been resisted, as in John Kemble's time. But the spirit of play-goers is degenerated, and the new manager is a foreigner, and foreigners are now licensed to take any liberties they please with the town. The orchestra is also enlarged, not for the purpose of strengthening the band—far from it—but with a view to fill it at an enormously high price, on nights of extraordinary attraction.

For the opening, a new piece was produced, called *His First Campaign*, founded on an occurrence said to have taken place early in the life of the great DUKE OF MARLBOROUGH, dramatized by Mr. PLANCHE, and, so far as he is concerned, is amusing enough, though some parts might be beneficially retrenched; but the music, composed by MANS. ADOLPHE ADAM, a new comer from Paris, is such an incessant *tapage* of drums and trumpets, that what Moore says in *Pudge's Letters* of some similar composition, applies in full force to this:—

'You may call it the music,' says Bub, 'of the *apars*;
For I'm curs'd if each note of it does not go through one.'

There is but little vocal music in the piece, and of that not a single note is worth mentioning.

Shakespeare's *All's Well that Ends Well*, cropped and doctored, then patched up in abominably bad taste, and metamorphosed into a kind of opera, has so entirely failed here, and its fate was so richly deserved, that when we have stated that it was concocted between Mr. REYNOLDS and Mr. ROBINSON LACY, we shall dismiss it from our pages, and we trust, from our recollection.

As a tribute of respect to the memory of the illustrious WALTER SCOTT, a Masque, called *The Vision of the Bard*, written by Mr. SHERIDAN KNOWLES, is now representing here, and, considering the haste which it was necessarily brought out, in a very creditable manner to the house. There is some good poetry in the opening, delivered by the author, in the character of *The Bard*; and the Masque, consisting of eight scenes, 'with appropriate action,' from the poet's works, is well contrived and interesting. Miss SHERIFF, as *Spirit of the Mountain*, does sing a song, of a mediocre kind; and Miss INVERARITY, as the *Genius of Scottish Song*, does not sing at all! The view of Dryburgh Abbey, the burial-place of Sir Walter Scott, is an admirably executed moonlight scene, and the painter has exhibited his skill in other parts of this *Vision*.

On the 22nd a play in five acts, under the title of *Waverley*, written by Mr. CALCRAFT of the Dublin Theatre, and there represented we believe, was produced at this house as a *pièce de circonstance*, but has met with no encouragement, and probably will be withdrawn; in which case, as we have not had time to see it, we shall trouble our readers no further concerning it.

BIOGRAPHICAL SKETCHES OF BENJAMIN ROGERS, Mus. D.; THOMAS TUDWAY, Mus. D.; PELHAM HUMPHRYS, AND JEREMIAH CLARKE.

(The biographical facts from Wood's *Fasti Oxonienses*, Hawkins' and Burney's *Histories*, Boyce's *Prefaces*, &c.)

We resume our notices of English ecclesiastical composers, which in an early number we shall complete, to the close of the eighteenth century.

BENJAMIN ROGERS, son of Peter Rogers of St. George's Chapel, Windsor, was born in that town, and after being a chorister, became a lay-clerk, or singing-man, of the choir of which his father was a member. He was afterwards chosen organist of Christ Church, Dublin, but compelled to quit Ireland when the civil wars broke out in 1641, and was re-appointed to his former place at Windsor, which situation, however, he soon lost again, owing to the troublesome nature of the times, though he obtained an allowance in lieu of his salary from the persons in power. About the year 1633, having the reputation of being an admirable composer, he, 'at the request of great personages,' says Anthony Wood, 'composed several sets of ayres of four parts, to be performed by violins and an organ, which being esteemed the best of their kind that could be then composed, were sent as great rarities into Germany, to the court of Archduke Leopold (afterwards Emperor), and often played by his (the prince's) own musicians, he himself being a composer, and great admirer of music.' And here we may remark, *en passant*, that, less than two centuries ago, English music was held in high estimation in Germany, and there sought after by the cognoscenti: now hardly a page of it is to be met with in the whole of that great, that very musical country, a country on which we depend for almost every work of excellence produced at our concerts, or listened to in our drawing-rooms. It seems to us that it would be no difficult matter to assign satisfactory reasons for this; but to enter into the subject here would be departing from our main purposes, which are chiefly biographical, and, to a certain extent, critical.

In 1658, Mr. Rogers was, by a mandate from the protector Cromwell, admitted to the degree of bachelor in music by the university of Cambridge. At the restoration, the city of London having invited Charles II., and both houses of parliament, to dine at Guildhall, Rogers was employed to write some music for the occasion, which, Wood tells us, 'being admirably well done, gave great content, and the author being present, obtained a great name for his composition, and a plentiful reward.' This consisted of a hymn, beginning 'Exultate justi in Domino,' of which 'those stanzas daily sung by way of grace after meat at Magdalen College, Oxford, are part,' as we learn from Sir John Hawkins; but of the rest, we are not enabled to give any account. He soon after became organist of Eton, and afterwards of Magdalen College, Oxford. In 1669, the university of Oxford conferred on him the degree of doctor in music, an honour which did not secure him against a change in fortune, for he died in very straitened circumstances in 1698.

Dr. Rogers was not a very voluminous writer, and of his works few except those for the church are now known. Anthony Wood, who appears to have been his intimate friend, mentions his instrumental music in very rapturous

language: he informs us that Dr. Wilson*, 'the greatest and most curious judge of music that ever was, usually wept when he heard them well performed, as being wrapt up in an ecstasy at the excellency of them.' (*Fasti Oxon.*) The Lord Commissioner Whitlocke, when ambassador to Christina, queen of Sweden, caused some of Rogers's music to be played in that sovereign's presence, who, he states in his memoirs, very much admired them, though he does not mention the name of the composer, an omission remedied by Dr. Ingelo, a fellow of Eton College, and chaplain to the embassy.

The most striking characteristic of this composer is melody, a greater freedom of which he was the first to introduce in our cathedrals. His service in *p.*, so well known to every choir in Great Britain, was the earliest attempt at a new style in that kind of composition, and proved not only most successful at the time, but still continues to be constantly used and admired. His name too will always be known to the lovers of English vocal music of the secular kind, for his glee 'Come, all noble souls,' can never be forgotten, while a taste for sweet harmony survives in this country.

THOMAS TUDWAY was educated under Dr. Blow in the King's Chapel, at the same time with Purcell, and soon after received into the choir at Windsor as a tenor singer. In 1671, he was invited to become organist of King's College, Cambridge, and subsequently took his degree as bachelor of music; and in 1705, when Queen Anne visited that university, he composed an anthem, 'Thou, O God, hast heard my vows,' which he performed as an exercise for a doctor's degree, after receiving which honour, he was appointed professor of music. He also composed an anthem when Queen Anne went to St. George's Chapel for the first time; for which, as well as other occasional productions, he was appointed organist and composer extraordinary to that sovereign.

In the latter part of his life, Dr. Tudway resided much in London, and was patronised by the Oxford family. The valuable scores of English church music, in several volumes, now in the British Museum, (No. 7357) were transcribed by him for Lord Oxford, and form part of the Harleian collection. We have it from tradition that he was a most agreeable companion; and it is stated that, together with Prior, Sir James Thornhill, and several eminent artists, he formed a weekly society at the house of the Lord High Treasurer. Thornhill drew all their portraits in pencil, and Prior wrote humorous verses under each. These were in the possession of Mr. West, formerly president of the Royal Society; but where they now are, or if they still exist, we are not able to determine. A picture of Dr. Tudway is in the music school at Oxford. At Cambridge, says Burney, 'he was longer remembered as an inveterate punster, than a great musician!.' But Haw-

* Professor of music at the University of Oxford, a composer of much pleasing vocal music, and a great favourite of Charles I.

† In the time of the Duke of Somerset's chancellorship at Cam-

kings remarks, with more liberality, that Tudway was studious in his profession, and left behind him, in a letter to his son, an account of the music and musicians of his time, containing 'many very curious particulars, and some facts which, but for him, must have been buried in oblivion.'

PELHAM HUMPHRYS was educated in the King's Chapel, under Captain Henry Cook*, and admitted one of the gentlemen of that choir in 1666. He had been sent by Charles II. to Paris, to receive further instructions in music from Lulli, the favourite composer of Louis XIV., in whose court the taste, as well as the morals, of Charles had been formed. On the return of Humphrys he distinguished himself so much as a writer of anthems, that it is said his early master, Cook, died from jealousy and grief. This, however, is probably a fiction; but the pupil certainly succeeded his preceptor in the office of master of the children, in 1672, but enjoyed the appointment only about two years, for he died in 1674, in the twenty seventh year of his age.

His church compositions are numerous, the brief term of his life being considered, for Dr. Boyce's cathedral music contains seven full and versed anthems; and there are five preserved in score by Dr. Aldrich, in Christ Church library, besides six in Dr. Tudway's collection, British Museum, which have never been published.

He also composed many of the airs in the *Theatre of Music*, the *Treasury of Music*, and other collections of his time. A song of his, 'I pass all my hours in an old shady grove,' the words said to have been written by his royal patron, is printed in the appendix to Hawkins's history, and continued a favourite till the middle of last century, particularly with those whose attachment to the house of Stuart remained unshaken. In Playford's *Harmonia Sacra* are several of his compositions, all in minor keys, and in one uniformly gloomy style.

'As French music,' Dr. Burney observes, 'was much better known in England during the reign of Charles II. than Italian, there are in the melody of this composer, and in that of Purcell, passages which frequently remind us of Lulli, whom King Charles pointed out to his musicians as a model.' This, however, has been sufficiently accounted for, as relates to Humphrys. The historian adds, 'Indeed he seems to have been the first of our ecclesiastical composers who had the least idea of musical pathos in the expression of words implying supplication or complaint.' His compositions are certainly graceful, for the period in which they were produced, and Purcell appears to have diligently studied them; but there is a sameness in all that came from his pen, which may account for the little use now made of his works in our various choirs.

JEREMIAH CLARKE, whose extreme sensibility evinced itself both in his compositions and melancholy end, was brought up in the King's Chapel under Dr. Blow, whose affection

bridge, during the discontents of several members of that university at the rigour of his government and paucity of his patronage, Tudway said, 'The chancelor rides us all, without a bit in our mouths.' Nor did the sin of punning quit him even in sickness, for having been dangerously ill of a quinsy, the physician, seeing some hope, turned to Mrs. Tudway, and said, 'Courage, Madam! the doctor will yet up May-hill yet, he has swallowed some nourishment.' On which Tudway articulated as well as his disease would permit, 'Do not mind him, my dear, one swallow don't make a summer.'

* Cook was bred up in the King's Chapel, but quitted it at the commencement of the rebellion, and went into the King's Army. In 1642 he obtained a captain's commission, and ever after was called Captain Cook. (*Hackius*). He was reckoned the best musician of his time to sing to the lute, till Pelham Humphrys came up, after which he died with discontent.—(*Ashmolean MSS.*, art. Cook)

for him was almost paternal, and induced him to resign, in his favour, the offices of almoner and master of the choristers of St. Paul's, to which he was appointed in 1693, and shortly after he became organist of that Cathedral. In 1700 he was named Gentleman-Extraordinary of the King's Chapel, and four years later succeeded, conjointly with Dr. Blow, Mr. Francis Piggot as King's organist.

Clarke was so unfortunate as to be under the influence of a hopeless but unconquerable passion for a very beautiful lady, whose station in life was far above him, an objection strongly urged by her relations, and by which she was, reluctantly, governed. His despair of success plunged him into a deep melancholy, which led to a catastrophe thus related by Mr. Samuel Wicly, one of the lay-vicars of St. Paul's, his very intimate friend, to whom the unhappy lover related that part of the sad story which preceded the fatal event:—

'Being at the house of a friend in the country, he found himself so miserable, that he suddenly determined to return to London. His friend observing in his behaviour great marks of dejection, furnished him with a horse, and a servant to attend him. In his way to town, a fit of melancholy and despair having seized him, he alighted, and giving his horse to the servant, went into a field, in the corner of which was a pond surrounded by trees, which pointed out to his choice two ways of getting rid of life; but not being more inclined to the one than the other, he left it to the determination of chance, and tossing up a piece of money, determined to abide by its decision.' But the money falling on its edge in the clay, prohibited, according to his interpretation, both means of destruction. His mind was too much disordered to receive comfort from, or take advantage of, what might have appeared providential, he, therefore, went on to London, determined to find some other means of throwing off the burthen of life. A few weeks subsequent to this, in 1707, Mr. John Reading*, organist of St. Dunstan's, a scholar of Dr. Blow, passing by Clarke's door in St. Paul's Churchyard, heard the report of a pistol, and upon entering the house, found his friend in the agonies of death.

The works of Clarke, published in his lifetime, are lessons for the harpsichord, and many songs to be found in the collections of his day, particularly in D'Urley's *Pills to Purge Melancholy*. He also wrote for D'Urley's comedy, *The Fond Husband*, or *the Plotting Sisters*, that pleasing ballad introduced in the *Beggar's Opera*, and sung to the words, 'Tis woman that seduces all mankind'—and he contributed to the *Harmonia Sacra*. But his compositions for the church are what his fame chiefly rests on; they abound in melody which time has not antiquated, are rich in harmony, and deeply pathetic. His 'I will love thee, O Lord,' published by Boyce, is a master-piece, though, in compliance with the false taste of the time, he has in one passage been influenced by the meaning of the word ('thundered') rather than the general sentiment of the verse. Dr. Burney has hardly done justice to this, though he bestows due praise on the author's other anthems; but sons up his character in the following discriminating sentence:—'Tenderness is so much his characteristic, that he may well be called the musical Otway of his time.'

* Composer of the Wykehamist hymn, 'Concinamus, o Sodales,' or 'Dulce Domini.' He was master to John Stanley, the celebrated blind organist.

† 'I once asked Dr. Johnson,' says Burney, in a note to the above, 'if he did not think Otway a good painter of tender scenes? And he replied, "Sir, he is all tenderness." And the same may be said of Clarke.'—(*Hist.* iii. 398)

FALLACIES OF SOME WRITERS ON MUSIC.

To the Editor of the HARMONICON.

SIR, London, November 5th, 1832.

As your work is open to every discussion that can, in any degree, benefit the cause of music, I take an opportunity of sending you a few observations upon what I think the fallacies of some eminent writers on music.

It may perhaps by many persons be considered an ungracious and invidious task to search out errors in the writings of men eminent for their talent, learning, or science; but all those who know anything of the philosophy of the arts must be aware that something more than general learning and classical erudition is required of him who would lay down rules for principles of taste in harmony, or, in short, of any department of the art of music, wherein nothing but a long course of study, both in its theory and practice, can bestow the power to rectify abuses, or establish any certain improvement in its system. Now, the worst possible effects have been, and I fear are still produced upon a great proportion of readers by such fallacious opinions, as I shall presently take occasion to point out in the works of some great writers, because human nature so naturally leans on authority, that every one who peruses the opinions of such authors (especially if he be not himself well instructed on the subject) is led to form his judgment by theirs, naturally enough concluding, that no man who had spent a life of learning and research would risk his literary fame by advancing any opinion upon matters wherein he had not obtained a profound knowledge—and so the arts suffer.

Rousseau, whose pen, (says the elegant writer, Sir William Jones,) 'formed to elucidate the arts, had the property of spreading light before it on the darkest subjects as if he had written with phosphorus on the sides of a cavern, is almost the only unprofessional author who has written upon music, whose works are free from such fallacies.'

Lord Bacon, Addison, Dr. Brown, Dugald Stewart, and many others, are often betrayed into unconscious absurdities respecting musical effects by their ignorance of the science. I will begin first with Bacon,* who, in his 'Essay on Musick,' says "The diapason, or 5th, in musick,

* I cannot help here requesting the attention of your readers, who are cultivating the science, to a passage in Rousseau's Letter on French music, which alone would so completely justify what has been said of him by another eminent man, and established so unquestionably his right to the title of a musical philosopher, that I feel confident it will gratify them by introducing it. He is speaking of the effect he observed a little Italian boy had produced by his accompaniment on the harpsichord at the Opera, instead of the usual performer. "Guess my surprise in looking at the hands of the little musician, to find that he never filled the chords, but suppressed a number of notes, and very often only employed two fingers, one of which was almost always on the octave of the bass. How is this? thought I—can a complete piece of harmony have less effect than one that is mutilated? This was to me a puzzling problem. When endeavouring to solve so interesting a point, I recollected I had read somewhere in a work of Rameau's, that each consonance had its peculiar character—that is to say, a manner of affecting the soul peculiar to itself. That thus the effect of a 3rd is not the same as a 5th, nor has a 4th the effect of a 6th. After the same principle, the 3rds and 6ths *minor* affect us differently from the 3rds and 6ths *major*, which facts being admitted, it follows that the dissonances, and all possible intervals, are also in the same case. This is confirmed both by reason and experience, for whenever the relations are different, the impression cannot

be the same. Now, in reasoning from this supposition, I thought I saw clearly that even two consonances added together improperly, although agreeable to the rules of harmony, might, even in augmenting that harmony, mutually weaken, oppose, or divide each other's effects. If the whole effect of a 5th is necessary for the expression I have occasion for, I should certainly risk the weakening that expression by a third sound. Let us suppose, that I want all the hardness of the tritone, or all the impidity of a false 5th (an opposition, by the way, which shows how far different inversions may change the effect)—if, I say, in such circumstances, instead of conveying to the ear the single sounds which form the dissonance, I should take it in my head to join all those which would agree with them, I should add to the tritone a 2nd and a 6th; and to the false 5th a 6th and 3rd, which, with the dissonance, would at the same time introduce consonances, thus tending to ameliorate and weaken the effect. It is, therefore, a certain principle founded on nature, that all music in which the harmony is scrupulously full, and the accompaniments, or all the chords complete, must make a prodigious deal of noise, but will have very little expression." Here I think Spalding might take a lesson.

Rousseau goes on to observe—"It follows from all this, that after having well studied the elementary rules of harmony, the musician ought not to be inconsiderately prodigal of it, nor think himself a master in composition, *because* he knows how to fill up all the harmonies. On the contrary, before he sits down to compose, he ought to apply himself diligently to the more tedious and difficult study of the different impressions which the consonances, dissonances, suspensions, &c. make on the ear; and should reflect that the great art of a composer consists rather in knowing what sounds to suppress, than those which should be crowded together."

[It is necessary to remind the reader, that we do not subscribe to all the opinions of our correspondents, or agree with every writer from whom they may quote; on the contrary, we admit that there is much error mixed with some truths in the above extract from Rousseau.—Editor.]

the sense and meaning of the song." Now, this is a charge involving the reputation of the greatest musical writer that ever lived, whose oratorio songs have been, and are still, the models for composers of sacred music work. A long and intimate acquaintance with his works has not yet revealed to me this glaring fault in his songs. Handel's divisions are almost all formed on, and have the effect of increasing, the meaning of the word upon which he employs them. Songs of the jubilant class cannot exist without these necessary illustrations: "Rejoice greatly," "Comfort ye my People," "Oh, had I Jubal's Lyre," "Hush, ye pretty warbling Choir," "Oh, ruddier than the Cherry," and a hundred others, owe nearly all their celebrity to the just application of divisions; and unless all singing is to be merely syllabic, a word to a note, (a most absurd principle, except in dirges, elegies and hymns, which require stately solemnity and pathos,) I know of no writer whose compositions afford so judicious an application of the opposite style, and which, no question, is the best for the singer.* This first charge against Handel, involving a principle in composition, I therefore consider as a fallacy, and leave it as such. The 2nd., is "a partial imitation of incidental words, instead of a proper expression of the ruling sentiments, even when such words and sentiments happen to be contrary to each other." "A partial imitation of incidental words"—this certainly is a fault, and when indulged in absolutely against the ruling sentiment of the poetry or sentence, must be reprobated; but I humbly conceive that no master who ever lived will be found guiltless of this error, and Handel has erred less frequently in this respect than his fellow-composers. I cannot find the many instances that Dr. Brown alludes to, but I can find sentiments of the most sublime character as finely developed through the agency of music, as Apollo himself could wish; while, in listening to these divine sounds, the mind is exalted and purified,

"Spurning the earth,

It stretches forth towards Heaven."

The best of mortals are sinners, *ergo* the finest writers must have their faults, but in the present instance the principle is improperly applied. Charge 3rd—"Solo songs often too much lengthened, without the intervention of the choir to inspirit and sustain them, especially the *da capo*, is almost in every instance of bad effect, as it renders the first and capital part of the song insipid by an unmeaning repetition." To this charge I must, as counsel for the giant musician, plead guilty—there is no getting over it. Peculiarly the fault of all the composers of the day, it is almost the only musical fashion from which he did not emancipate himself; and I rather think, as singers do not object to, but rather approve of the *da capo*, be-

* See Editor's note, page 263, second column.—Editor.

• The striking absurdity in the Dettlingen Te Deum upon the word "continually," mentioned in your last Number, is certainly, in electioneering phrase, a plumper, but I do not remember another in Handel so gross.

cause it gives them an opportunity of throwing a variety and additional ornament into the return of the first motive, we may consider this to be the ostensible reason why it is retained even down to the favourite songs of our day." How many of Handel's songs, "*What though I trace*," for instance, are now sung without either the 2nd part, or the *da capo*, the first part sufficing. As, therefore, I cannot say that this charge against Handel is fallacious, I pass on to the next. "4th. Choirs sometimes too much lengthened, without the intervention of single songs or duets, for the necessary repose of the ear, which is apt to be fatigued and disgusted by such a long, continued, and forcible impression." This requires some consideration, and the fault, if it be one, must entirely depend on the subject upon which the composer is employed. The Plagues of Egypt, which, under the title of "Israel in Egypt," has furnished Handel with such a wonderful scope for his lofty conception, may have been one case Dr. Brown had in his mind when making the charge. Here chorus follows upon chorus with little or no intervention of single songs or duets, but mere portions (and those short) of recitative. But when one considers the grandeur—the awful magnificence of the subject, it would appear that no other mode could have been adopted by which to convey to the mind, through the medium of musical colouring, such vivid and stupendous impressions of these events as by employing a body of voices and instruments to describe the inflictions of flies, locusts, hail, fire, darkness and death upon the Egyptian people? No person who has any feeling for the sublime would wish the words of any one such chorus reset, I should imagine; neither is there now, nor most probably will there ever be, one writer whose capacity of mind could describe these appalling visitations, whether by song, duet, or chorus, in the way he has done. I wish, for the sake of this argument, Dr. Brown had particularized the cases he alluded to, instead of making only a general assertion. There is no other of the oratorios so obnoxious to the Doctor's charge as the above; I therefore consider it as another fallacy, although, as a principle for caution to future artists, it might be beneficial. The next charge, involving the application of figures to express words, would, if I were to go into a refutation of it, lengthen this paper too much for you, Sir, to spare room for other more valuable communications. Should you approve of this, I will resume the subject again.

Yours,
HONORIUS.

* I am one of those who wish to see the day arrive when composers of strong minds and really poetical feeling will truckle less to singers, and determine to write for the *poetry alone*. The absurdity could not be much greater, if a writer like Wordsworth were obliged to compose a poem, in which such words and phrases must be introduced as might suit a particular reader's mode of pronunciation! If a composer has not talent enough to appreciate and illustrate good poetry, in heaven's name snatch the task from him, but do not debase both words and music by a practice so derogatory to all parties, and one that must injure the art.

PHILHARMONIC SOCIETY.

THE Concerts for the ensuing season are fixed for the 25th of February, the 11th and 25th of March, April the 15th and 29th, May the 13th and 27th, and June the 10th. They will take place in the Hanover Square Rooms, the orchestra of which is now enlarging, and undergoing other important alterations for the purpose. The subscribers will, therefore, no longer have to complain of the incon-

veniences of the Opera Concert Room, once the best for music in London, but rendered far otherwise, by the non-descript changes made in it four or five years ago. The assignees of Messrs. Chambers ought to be compelled to restore this at their own expense; to bring back the fine organ, and again give the public the advantage of so magnificent a saloon as it was before it became frenchified.

ON CLEFS.

To the EDITOR of the HARMONICON.

SIR,


Nov. 12th, 1832.


I AM very happy to find that many persons of ability are at length turning their attention to the question which I consider of paramount importance in music—its simplification. With these views, I have read with much satisfaction the letters that have appeared in your Journal on the subject of the abolition of the various clefs, which have always been a stumbling block to learners, and have disgusted many with the science on the very commencement of its study.

The plan proposed by your correspondent J. S. is, I think, more likely to succeed than any which has yet appeared—but even his system is not so simple as it might be made, and I therefore venture to offer a few hints on the subject.

I perfectly agree with J. S. that the treble staff should be the only one used in music, but I strongly object to his plan of retaining three clefs. My opinion is, that such divisions are *barbarous*, as it is certain that without the aid of a tenor clef, a singer would be able to ascertain whether his voice is of a deep or medium quality, and consequently whether he might offer himself to the directors of the Opera, as a primo tenore, or primo basso. I would, therefore, abolish even the name of clefs, and merely retain certain signs to mark the divisions of the instrument or voice, in order to prevent any unnecessary trouble, either in “adding another leger line,” or having many notes printed above the staff.

The most simple division, and that which will be of general utility both in vocal and instrumental music, is the present division of the piano-forte into bass and treble.

The  is a sort of medium note, from which

most soprano singers commence their scale, and is the lowest of ordinary *right hand* instrumental passages on the piano-forte, organ and harp. If, then, we retain the treble exactly as it is, and merely raise the notation of the bass one-third (by which the first note of the bass staff would, similarly to the treble, be E.) adding some arbitrary sign instead of the —we shall have done all that is necessary to facilitate the acquirement of music by learners. The tenor and remaining six clefs ought to be allowed either to sink into oblivion, or be classed with the geography of Ptolemy and the Aristotelian philosophy.

I have observed, in some modern French music for the piano-forte, an additional sign made use of, for the higher notes in the treble. Should the range of our piano-fortes be greatly extended, it would, perhaps, be very desirable that such a sign should be adopted universally,—but at present I think the old-fashioned *S*..... is less inconvenient.

It may perhaps be objected, that by the change now contemplated, the music at present extant would be rendered unintelligible to future performers. My answer to this is—that all that is really valuable would be readily reprinted according to the new method, in the same manner that much ancient music has been republished for the piano-forte, since the bass and treble clefs alone have been used for that instrument;—and as for the things of a day, the mere modern ballads, and instrumental pieces for displaying execution—they would soon be superseded, without any novel arrangement to render them obsolete.

I have the honour to be, Sir,

Your obedient servant,

P. M. B.

MADRIGAL SOCIETY.

REGRETTING exceedingly the resignation of the accomplished President of this Society, we feel some consolation at the appointment of so worthy a successor. We heartily concur in every word that has been said on the subject by the able writer in the *Spectator*, whose remarks we here present to our readers:—

‘We noticed the resignation of Sir John Rogers as the President of the Madrigal Society; and we have great pleasure in learning that Mr. W. Linley has been elected his successor. The name of Linley is so associated with English vocal harmony, and especially with the best madrigal of modern times (“Let me earless”), that the representative of its family would seem, independently of its

own, to have an hereditary claim to this honour. But the new President’s claim need not rest on the merits of his progenitor; his own glees and madrigals are sufficient to justify the choice of the Society. It is to the constancy and good taste of such men that we owe the preservation of this delightful species of composition from neglect and oblivion. When its claims to public attention were disregarded, he and a few others prevented the dissolution of the Madrigal Society, and thus preserved the works, and kept alive the taste for those masterly compositions, which adorned the age of Elizabeth, and which rank among the finest examples of English vocal writing.’

MR. GÖDBÉ'S ANSWER TO MR. G. LINLEY.

To the Editor of the HARMONICON*.

SIR, 24, Edward Street, Langham Place.

If, as I suppose, the tangible elements of disputation consist only of facts and inferences, or, as the logicians say, of premises and conclusions, I think that I cannot better avoid the risk of not employing these elements on these exclusively, and of degrading to the level of Mr. George Linley, than by arranging in the following form what I have to say in answer to his letter.

My Facts.

1st. I played Mr. Linley from memory a MS. quartett of my composition.

2nd. A few days afterwards he wrote and composed his song.

3rd. The subject of this song is only a slight modification of that of my quartett.

How treated by Mr. Linley in his letter.

Neither denied, nor candidly admitted.

He says that this took place some months afterwards.

This, the res gestæ, is treated as follows: he admits a resemblance in the opening bar of each, which, he says, they have in common to a song in *The Haunted Tower*, called 'Though pity I cannot deny,' and merges all other considerations in the question of pilfering. Why did he not here employ the types of the musical character?

My Proofs.

Mr. Duff's testimony.

Mr. Linley himself, declares, that he never knew me until the autumn; and his song must have been in existence several days before the 17th of September, because it was originally written for Mr. Mr. Kella of Glasgow, who had it some days, then returned it, and finally left town on that date. This fact is well known to several music sellers, among others, I believe, to Mr. Chappell, Mr. Linley's publisher; so that I think I may safely leave it thus, considering the inconvenience of obtaining Mr. Mr. Kella's testimony. Now, when does Nature put off 'her mantle of green?' and what interval is there between that epoch and the 17th of September? Mr. Linley, die! Do you not now begin to recollect that you re-produced my quartett as your song a very few days after hearing it? perhaps within a very few hours?

Subject of my Quartett.*Subject of Mr. Linley's Song.**Subject of Thought Pity.*

In addition to the coincidence of the music and evidence above given of dates, the dissimilarity of this song to Mr. Linley's other music, and the similarity of the first line and title of his poetry to those of my quartett, are not to be disregarded.

* Having inserted the letter which has produced the following, we feel bound to publish the reply, but regret that a matter of so little general interest should have occupied so much space. We hope that no rejoinder will be deemed necessary; but if otherwise, we premise that it must be brief to secure it admission in our pages.—Editor.

My Facts.	How treated by Mr. Linley in his letter.	My Proofs.
4th. I saw him on this subject early in November, when he finally proposed referring it to Mr. Peizer, the professor of the guitar; a friend of his, and an entire stranger to me*, then accidentally present.	No notice whatever!	The testimony of Mr. Duff and Mr. Peizer.
5th. That gentleman positively declared, that there could be no doubt of Mr. Linley's composition having been taken from mine; at the same time he expressed his belief, that this had happened by accident.	As before!!	The testimony of Mr. Peizer.
6th. Mr. Linley proposed stating on his song, that my quartet had been composed first. I cheerfully accepted this proposal, and thought the dispute settled.	As before!!!	The testimony of Mr. Duff.
7th. He has not placed any notice whatever upon his song.	As before!!!!	Every copy of his song up to this time.

I leave you, Sir, and your readers to draw your own inferences, and now proceed to the second part of our subject.

Mr. Linley desires 'all the world to believe' that there is no unusual resemblance between his composition and mine, because he says that he is incapable of pilfering; or, as the grave digger would have it, because that which might have happened by accident, was not premeditated. *argal*, it did not happen at all! I accused him not of pilfering. Here, with the effrontery of a juggler, he evokes

a phantom, in order that he may afterwards play the exorciser. But once more to business. Lord Bacon says, 'argument is like the cross bow, the power of which is equal, whether the trigger be pulled by a child or a giant; authority is like the long bow, its power being according to the strength that pulls it.' As Mr. Linley will not touch the first of these weapons, let us see how he draws the long bow.

Mr. Linley has written a song, beginning - - -



which I parallel from Weber, thus: (see the *Harmonicon* for April, 1826.) Mr. Linley, however, declares that he never saw Weber's.



Mr. Linley has written and published a song, beginning - which I parallel from a song written before his, but not published, by his intimate friend, Mr. Duff, thus: -

Mr. Duff wrote a song, which, adopting the Spencerian orthography, he called - 'The first green leaf is on the tree,' afterwards, Mr. Linley wrote and published a song, called also - 'Lady Jane.'

Mr. Duff distinctly recollects having mentioned the name of the latter song to Mr. Linley, before Mr. Linley wrote its prototype, [sic] and very much inclines to the opinion that he read to him the other, also before the same idea and the same words had occurred to Mr. Linley; Mr. Linley, of course, has not the slightest recollection of having heard anything of either.

In Mr. Linley's song, 'The Stranger's Bride,' stood originally this line: 'bright gems were in my hair,' which Mr. Duff paralleled from Haynes Bayly's 'We met,' thus: 'bright gems were in my hair.' Strange to say, however, Mr. Linley had never seen that song, popular as it then was, 'pon his honour.

One more trial of Mr. Linley's hand, and only one; albeit he hath gotten the cunning of true archery!

Some months ago, Mr. Linley played a song of his composition to Mr. Prowse, the music-seller of Cheap-side, who, on hearing it, exclaimed, 'that's "Isle of beauty!"'

* Mr. Linley, in the interval of writing his letter and its publication, assigned to me as the reason for not keeping his word, that he was still impervious to any resemblance. What justification is this? He never professed to see the resemblance; else, why did he propose a reference?

'Dear me!' responded Mr. Linley, 'I never saw that song!' On the other hand, Mr. Linley told Mr. Charles Purday, that he had written and composed that identical song, at the request of a country music seller, as nearly resembling 'Isle of beauty' as was possible, without entering the range of the laws of copyright!

I again leave you, Sir, to draw your own inferences: bearing in mind, however, that 'quelquefois les grandes têtes se rencontrent,' in order that our premises be not incomplete, let us examine his productions to ascertain how the superior ideas which he has in common with predecessors, are supported by their accessories, and what is their general treatment: perhaps we may be struck with that congruity, that relation of parts to the whole, which is one of the best internal evidences of a genuine writer. Look at his works. I have now only to examine his insinuations, that the music I played him might not have been mine, and that I may have altered my quartet since the publication of his song, in order that they might the more nearly assimilate. But stop—Who makes them? 'Mr. George Linley.' Mr. George Linley! then I think that I can afford to leave them unnoticed.

After this exposition, I trust that you will not again admit his declaration into the *Harmonicon*, unless sup-

ported by proofs; and in that case, I may have the satisfaction of having done with Mr. Linley for ever. Should it, however, become necessary for me to again notice him, I beg to say, that abundant as has been our gathering from his 'Walnut Tree,' there are yet some few nuts—a little more difficult to get at, to be sure, but not out of my reach—which I shall have the pleasure of cracking and laying before you and the readers of the *Harmonicon*, not inferior to those I now have the honour of presenting to you.

Vale! O Linley
'Equidem non invideo.'

I beg you to accept my sincere expressions of regret, Sir, at the necessity of this long communication, which I

am sure your impartiality will induce you to insert in the *Harmonicon*, and have the honour to be,

Your very obedient servant,
SAMUEL GÖDBÉ.

P.S. Concerning the gentlemen whose names I have so freely used, Mr. Charles Purday and Mr. Prowse gave me theirs, and Mr. Pelter I am sure will not object to my having used his: of Mr. Duff, I cannot say so much. He acknowledges that all I have said is true, but wishes it not to be published; perhaps because he may suspect Mr. Linley capable of treating a question of fact as if it were personal. To avoid this, I point out to Mr. Linley, that the argumentum ad hominem will not controvert Mr. Duff's testimony, any more than that of the other gentlemen; therefore, let there be no more display of simulated indignation, no fresh endeavour to terrify by involving motives, which are essentially personal, with facts, which are not so.

THE ECCLESIASTICAL CHOIRS OF GREAT BRITAIN AND IRELAND.

No. V.—ST. ASAPH.

THE present cathedral was erected in the reign of Edward I., under the superintendence of Bishop Anian: by his immediate successor, Leoline de Bromfield, the choral service was re-established, and the endowment of the choir considerably augmented.

The latter ordained, with the concurrence of the Dean and Chapter, that all who shared in the impropriation of Godelwern, in Merioneth, should be present in the church of St. Asaph at all canonical hours, and that all the priests should alternately chant the service, *cum nota*, in regular course, according to the direction of the precentor. It was also ordained that the dean and prebendaries of Vaynol and Llanufydd, should provide three priests, being good singers and expert in the science of music, to assist the vicars-choral, and that the archdeacon should send a person skilled in singing and organ-playing. The prebendaries of Alt Meliden and Llanfair are required by the same authority to furnish four boys, being good singers, as choristers for the daily celebration of divine service. In the reign of Edward III., the rectorial tithes of Nanelyn were appropriated to the vicars-choral.

The constitution of Leoline were confirmed in 1558, when the members of the church consisted of a

Dean,	Four minor Canons, or Vicars-choral,
Archdeacon,	Three Chaplains,
Sub-dean,	One organist, and
Precentor,	Four Choristers.
Ten Canons,	

But the choir were maintained chiefly by subscriptions of the church members, * or, says Browne Willis, 'the inferior members could not have subsisted.' In 1669, however, when the eminent Dr. Isaac Barrow was advanced to the see, the effective members of the choir were once more endowed, and a maintenance was afforded to the individuals officiating in the service of the cathedral. He gave the rectory of Llanrhaidr, and all the glebe, &c., for defraying the expense of repairing the church, and for the augmentation of the revenue of the choir thereof.

The value of this increased to a very considerable amount; and in 1814 the dean and chapter obtained an act authorising a new distribution of the funds, by which they are, we fear, enabled to dole out but a small proportion of them in support of the choir, which, of course, is served according to the salaries of its members.

The choir now consists of the

Organist,
Four singing men,
Four singing boys, and
Two Supernumeraries.

The classical instruction of the choristers has been very recently abandoned, and the boys have no other education than what the organist and parish school afford them.

BANGOR.

The British cathedral of Bangor flourished in the sixth century, but was involved in the struggles of a brave people to procure their independence. In the reign of Edward I., it again rose to eminence. Bishop Anian compiled a missal, or service-book, for the direction of his clergy; and the preface to the book of Common Prayer bears testimony to the high reputation which this compilation obtained, under the name of THE BANOGOR USE.

The vocal choir was no less celebrated than its liturgy. An ode is still extant, composed in praise of Howel, Dean of Bangor, (in the time of Edward III.), 'whose organ and harmonious choir are unrivalled in performance.'

The superior clergy of this cathedral contrived to grasp nearly the whole of its revenues for centuries, inasmuch, says Willis, that 'the cathedral service and fabric were supported solely by contributions from the bishop and chapter; and what they could get by begging was applied to this use.' In 1685, Bishop Lloyd and Dean Humphries obtained an act for the endowment of the choir with a portion of the tithes arising in the parish of Llandinam. This revenue was not applicable to their appointed use till 1698, at which period may be dated the settlement of the choral establishment, consisting of

An Organist,
Four Singing-men, and
Four Choristers,

who are now the efficient members of the choir. Exclusive of the four endowed choristers, are certain *grammar scholars*, who receive a classical education in the Free Grammar School; and the organist of the cathedral is responsible for their musical attainments.

The dean and chapter of Bangor made application to Parliament in 1813, for an AMENDED act, similar to that obtained by the dean and chapter of St. Asaph, but the

attempt was abandoned in consequence of a petition from the choir to the Lord Chancellor; and by a new distribution of the funds under the authority of the court, the salaries of the choir are very considerably augmented. For this they are indebted to the undaunted courage, the ability, and indefatigable activity of the organist, Dr. Joseph Pring, who fought the battle with a spirit that ought to put to the blush the members of other choirs, who tamely submit to injustice, and patiently witness the consequent degraded state of the service of the respective cathedrals whereof they are too submissive, not to say unworthy, members. By Dr. Pring's exertions, the choir share among them 358*l.* 10*s.*, instead of 110*l.*, which will continue to increase as the tithes advance in value. He candidly acknowledges*, that the result of his efforts were not so satisfactory as he had expected, but he did much in obtaining any relief at all from the oppression of a dean and chapter, considering who held the great seal at that time.

The consequence of this success has been, imperfect as Dr. Pring no doubt very justly views it, that the choir service, which had been wholly disused at Bangor, is now restored, and performed as regularly as in other cathedrals.

BRISTOL.

This cathedral was founded by Henry VIII., who provides for the maintenance of a

Dean,	Clerks,
Prebendaries,	Choristers, and
Precentor,	Grammar Scholars.
Minor Canons,	

He established a free-school for the liberal education of youth, with a grammar-master and usher, a music-master and organist. In the selection of grammar scholars, the statutes enjoin that they shall be poor friendly boys,—‘*Pueri pauperes, et amicorum opē destituti.*’ In describing

* In a volume giving an account of the proceedings, under the title of ‘*Papers, Documents, Law Proceedings, &c.*’ in 8vo. Sberwood and Co., Paternoster Row, 1819.

the choristers there is no such limitation; they are merely required to be ‘*pueri teneræ ætatis, et vocibus sonoris, et ad cantandum aptis.*’

By the judicious arrangements of the present dean, the number of choristers has lately been increased from six to eight: they receive daily lessons in music; are all taught reading, writing, and arithmetic, and their classical instruction is entirely optional.

From an obliging correspondent* we have received the following particulars:—

The bishoprick is valued at 1200*l.* per annum, and the deanery at 1000*l.* The prebendal stalls at 500*l.*, with a living annexed. The precentor and organist have about 100*l.* a year: the minor canons and lay-vicars, 40 guineas, the former with livings; and the choristers from 5*l.* to 10*l.* each, according to merit: they are also freely educated. ‘I was told,’ continues our informant, ‘that an agreement exists between the dean and chapter and the lay-vicars, by which only three of the latter are required to appear together on week days.

‘From a fortnight’s attendance at the service, beginning on the 1st of May, 1832, I can assure you that these gentlemen are very careful not to exceed the mark: on the week-days during that period, there were never more than three present; on three mornings only two; and on the evening of the third there was but one. On the three Sundays five vicars appeared: viz. two altons, two tenors, and one base. There is, I conclude, a vacancy for the latter voice.

‘Some forcible remarks have appeared in your journal upon the absurdity of doing choir-service with only one voice to a part, but the chapter of this cathedral require to be enlightened on this subject. I know not where the fault lies: if the lay-vicars’ stipend is not sufficient to remunerate them for constant attendance, it ought to be raised: if it be sufficient, the daily performance of their duty should be insisted on.’

* We wish that we could meet with others of the same kind to assist us in these inquiries.—(*Editor.*)

DRAMATIC COMMITTEE.

This Committee appointed by the House of Commons to ‘inquire into the laws affecting Dramatic Literature,’ and, in fact, into the state of the theatres, made their Report in July last, which was printed and distributed, together with *Minutes of Evidence*, a few weeks ago.

In reading the whole of the 250 folio pages, our attention was chiefly directed to those parts relating to musical performances, with the view of putting our readers in possession of whatever information was elicited on that subject, which indeed is very scanty; for musicians do not press themselves very forward either for the promotion or in the defence of their art; but as the state of the theatres much influences that of music, all that concerns those establishments must be interesting to both amateurs and professors; we shall, therefore, briefly notice the Report itself, and also some few points in the evidence, even when not bearing directly on performances of a musical nature.

This Report imputes the decline of the Drama to,—1. Late dinner-hours: 2. Absence of royalty from the theatres: 3. Religious opinions: 4. Insufficient encouragement of literary talent: 5. Irregularity in the number and

locality of theatres. The Committee recommend,—1. That the jurisdiction of the Lord Chamberlain be extended twenty miles round London, and that wherever a majority of householders, in any large parish or district, apply to have a theatre licensed, he shall be bound to comply with such demand: 2. That no restrictions as to the nature of the drama to be performed shall be imposed, provided every piece is sanctioned by the censor, whose fees are to be moderated: 3. That the right of dramatic authors in their works be extended, so as to excite talent by a greater prospect of remuneration. The Report also most unequivocally denies the right of the two winter theatres to any exclusive privileges, and recommends the legalising of free competition.

The number of witnesses examined was forty-five, among whom were Mr. Mash of the Chamberlain’s Office, all the proprietors and managers of the various theatres, major and minor, many authors, and most of the principal actors.

It appears, from the body of this evidence, that all who are in possession of what they call vested rights, are

against free competition; and many authors, as well as performers, closely connected with the patent theatres, are in favour of monopoly,—for obvious reasons. The general opinion is adverse to large theatres; Mr. Kean is the only person decidedly in their favour. One of his replies, among many of a very silly kind, goes to the length of saying that he should not think the *Stu. Carlo* at Naples, too large for the performance of tragedy! The plain good sense of Mr. Dowton, who immediately follows Mr. Kean, and refutes everything the latter says, made a deep impression on the Committee, and forms a striking contrast to the absurdities uttered by the other.

Mr. Dunn (Treasurer of Drury Lane) stated as follows concerning the King's Theatre, the question being—

Has there been any compact entered into between Drury Lane Theatre and the King or the Lord Chamberlain, not to license any minor theatre for the legitimate drama?

In the year 1792 there was an arrangement between the Italian Opera House and the two patent theatres, under the sanction of the then Prince of Wales, Lord Salisbury, and the Duke of Bedford, and it was then stipulated that the Italian Opera House should play two nights a week, and that Drury Lane and Covent Garden should not play Italian operas, but should keep to the drama; and that the Opera House should play only those two nights, except in cases of benefits on a Thursdays, and masquerades, and so forth. There was likewise a sum of money awarded to the Pantheon. I think Mr. Greville had a license at that period; however, a sum of money was paid to him to withhold his license from the Pantheon at that period.

Concerning the German operas, the following is Mr. C. Kemble's evidence:—

Have you no cause of complaint against the Lord Chamberlain for licensing those foreign operas every night?

I should say we have; it is ruinous to the interest of Covent Garden and Drury Lane.

Do you not conceive it to be rather an infringement of the compact and understanding originally entered into?

I do; it is an infringement of the arrangement that took place, I forget in what year; 1792, I believe.

Have you ever remonstrated or petitioned the Lord Chamberlain upon the subject?

I do not think we have on that particular point.

These foreign operas going on, would, I should think, do you more harm than any of these minor theatres could do?

I should think they do: the Opera House, being open six nights a week instead of two, two nights for the Italian operas, two nights for the German operas, and two nights for the French operas, is certainly four nights more than ever was contemplated in the arrangement which was entered into between Covent Garden and Drury Lane and the Opera House, and indeed we forewent certain advantages under that compact; for it then was in the power of Covent Garden and Drury Lane, I believe, but Covent Garden certainly, to act Italian operas, and we deprived ourselves voluntarily of the power of acting Italian operas in consequence of that arrangement: by that agreement, Covent Garden entered into a compact that it never would act Italian operas.

In that arrangement is the number of nights specified?

Sixty a season.

Is it positively specified?

Sixty a season.

Can you at all estimate what the loss is to your theatre by giving up the right of acting the Italian opera?

That has been so long given up that it is impossible; besides, those are matters depending so much on the caprice of fashion.

I understand an estimate has been made?

I am not aware of any estimate having been made; but it is to be presumed, that if you had brought out as good an Italian Opera company to act them at Covent Garden or Drury Lane, you might have rivalled the Italian Opera House.

You have the power of playing German or French operas, but not Italian operas?

We have the power, I believe.

You have the power of playing all the year round?

Yes, we have.

The same witness stated that—

No longer ago than the last 30th of January, I advertised a play for that day, thinking it better that such circumstances as were commemorated by it should be swept away from the recollection of people's minds, if possible; I advertised a play on that day, and I received an order from the Lord Chamberlain to close the theatre, for I must not act that night.

Then come the subjoined question and answer—

Did that come from the office, or from the examiner of plays?

From the office. I applied also for permission to act on certain nights in Lent, there being an old Catholic custom, which has been preserved from year to year, not to perform on Wednesdays and Fridays in Lent; and I thought it would be a better thing to represent plays than to give a pretended sacred concert, in which all sorts of ridiculous songs are sung instead of sacred music, but the Lord Chamberlain would not allow it.

Mr. George Colman—the repentant sinner and pharisaical licenser—gives this account of his contest with Mr. Hawes, respecting the oratorios:—

Are oratorios licensed?

Yes; in the Duke of Montrose's time they were, and, I think, ought to be now; not for the sake of the fees.

Why?

Because I think they may be immortal things.

Immortal oratorios?

Yes; it sounds like a contradiction, but it is so. If you read the *Biographia Dramatica*, you will find there is one mentioned as scandalously immoral.

Did not Mr. Hawes resist the Lord Chamberlain, in the case of Joseph and his Brethren?

Yes; a license was granted to him, and he would not pay for it, and he placarded me in his advertisements.

Was the license refused or granted?

The license was granted, and he would not pay the fee, but he placarded me and blackguarded me, and that set me, at five minutes leisure I had, upon calculating the amount. He said if the precedent were admitted, God knows what expense future oratorio makers and undertakers would be subjected to. I calculated what it would be, and I believe it amounted altogether to no more than four guineas in two or three years.

Did you prohibit his playing it?

No; he played it and chuckled at his triumph, and sung and roared away. His oratorio went on; he had his license, and I had not my two guineas.

Was the performance withdrawn?

No, it took place.

Then it appears dramatic performances do take place without paying the fees?

Highway robberies do take place, but they are contrary to law.

Where is the law for your taking fees; do you find it in the Act of Parliament?

No; they are the fees prescriptively claimed for 95 years.

But you cannot prove yourself they were paid 95 years ago? No; we have no means to prove anything but records or tradition relative to the time of William the Conqueror.

Where are your records?

They were to be found in the Lord Chamberlain's office. I beg Mr. Mash may be asked about that.

Mr. Mash stated he knew nothing of your fees, or of the power under which you exacted them?

So I understand.

Mr. Kean examined.

Do you consider that the persons who sit in the centre of the house at Drury Lane can see the play of your countenance,

in any of Shakspeare's characters, as well as at the Haymarket?

Yes; quite as well in the back seats of the galleries.

Do the persons of the performers appear so large to you in the one shilling gallery as in the boxes?

Probably not so large, but you hear them as distinctly.

Do you not think that that destroys the effect, the illusion, by the person appearing so diminutive?

No, I do not? I think it preserves it.

Do you think an eye of the average power would distinguish the play of the countenance as well at that distance?

I do, perfectly.

Are there not some very good performers who appear to greater advantage on a small stage?

Not in my estimation; the larger the stage, the better the actor, and the less observable are his faults, which is a material consideration.

To what greater extent might these large theatres be carried, in your opinion?

As large as St. Carlos, at Naples.

Mr. Dowton examined.

You have been in the room during Mr. Kean's evidence?

I have.

You have heard Mr. Kean's evidence?

I have.

Do you coincide with the greater part of it?

I am astonished at Mr. Kean's opinion, because when I am told that actors can be as well seen in Drury Lane Theatre as in a smaller theatre, I can as well believe you can hang a cabinet picture on the top of that tower, and say, 'Do you observe those beautiful touches, do you observe its lights and shadows?' No; I cannot see it at all. That is my opinion as to the stage. Give me a theatre of a moderate size where you can be natural.

How many years have you been on the stage?

I think I have been upon the stage somewhere about 40 years.

Whilst you were acting at Drury Lane, did you complain of the size of the theatre?

Yes; I was going to state, Mrs. Siddons said, 'I am glad to see you at Drury Lane, but you are come to act in a wilderness of a place.' And, God knows, if I had not made my reputation in a small theatre, I never should have done it here; but the public gave me credit for what they saw me do and heard me say at a small theatre. All the actors of that day, Mr. Charles Kemble, who was a young man as I was at that time, can remember that Mr. King never went on the stage without cursing it, and saying it was not like a theatre, and if Garrick was alive he would not act in it.

Did you ever find the public complain of the size of the theatre at that time?

Yes; that they could neither see nor hear. The size was always a great complaint, and is now. I am astonished actors do not hear it wherever they go.

Were the theatres well filled at that time?

Yes; and I believe they would now if they were conducted as they were at that time.

Mr. Braham states that the Coburg is the best house for sound he ever sang in; and that the late alterations in Drury Lane have rendered it much less favourable for singers than it was in its original state. He finds the Haymarket, though small, and the Adelphi, which is still less, very unfavourable for the voice.

We insert the latter, and highly interesting part of Mr. Braham's examination:—

In singing, do you distinguish between the applause you receive from the different parts of the house, the gallery and boxes?

Certainly.

Do you think there has been any decided improvement in the musical taste of those who frequent the galleries of the theatres?

Certainly, very much.

Do you think there has been a taste introduced for Italian music?

Very much.

And that English ballads are less admired?

The taste for Italian music is much improved; but there is always a beauty and an appeal to the heart in ballads which will never be lost, except to those who pretend to be fashionable, and to despise the voice of nature.

Do you perceive that the galleries appreciate more the beauties of foreign music than they did formerly?

Certainly.

Will the same observation extend to country theatres in which you have acted?

In some of the provincial theatres, Bath, Bristol, Liverpool, Edinburgh.

In the principal towns?

Yes.

To what do you attribute that improvement?

To the introduction of the German authors and the music of Rossini, but particularly the music of the German composers. Covent Garden, for example, has brought forward a German opera, in the first style of excellence, both as regards the music and the performers; I allude to Oberon, which has improved the taste of the public very much, and Der Freischütz, Fra Diavolo; and those operas, which we hear with great applause now, would have been hooted off the stage some years ago.

How did the opera of Der Alchemist take?

I do not know, I never heard it: it was performed only a few nights and withdrawn.

Mr. Matthews, who kept the Committee in a roar of laughter during the whole of his examination, states, among other things, that a Drury Lane Committee once threatened to prosecute him for introducing *dialogues* at the Adelphi, because he spoke to himself in one voice, and answered in another! On being asked whether the theatres did not much depend on fashion, he replied:—

I believe fashion is most fatal to the drama. I met young gentlemen now, who formerly used to think it almost a crime not to go to the theatre; but they now ask, 'Whereabouts is Covent Garden Theatre?' although the same people would faint away if you thought they had not been to the Italian Opera. If they are asked whether they have seen Kean or not lately, they will say, 'Kean? Kean? No; where does he act? I have not been there these three years.' Formerly it was the fashion to go to the theatre, but now a lady cannot show her face at table next day, and say she has been at the theatre. If they are asked whether they have been at Covent Garden or Drury Lane, they say, 'Oh dear, no! I never go there, it is too low!'

In our next we shall make some remarks on the subject of the theatres, and give the dimensions of them all, from the statement handed to the Committee by Mr. S. Beazley, the architect.

DISCOVERY OF AN INTERESTING MS. IN THE ROYAL LIBRARY, PARIS.

(From *La Revue Musicale*.)

THE Chevalier Durey de Noinville, one of those musical amateurs who are more remarkable for their zeal than their knowledge, edited, from notes furnished him by Travenol, a performer in the Opera orchestra, a very bad history of the theatre attached to the Royal Academy of Music. This history was first published anonymously, in one volume, 8vo., in the year 1753, and in spite of its faults and defects was reprinted with additions in 1757. At the end of the second volume of the new edition, the author has given a list or catalogue of such books on music as contain matter relating to the opera and its history, and in this catalogue mentions a 'History of Music,' by one Don Caffiat, a benedictine of the congregation of St. Maur, as being then in the press. Forkel in the *Allgemeine Literatur der Musik* (p. 21), and Lichtenthal in the third volume of his *Dizionario e Biografia*, have copied the Chevalier Durey's announcement, and, moreover, mentioned the work as having been published in 1757, in two volumes quarto. On the other hand, Laborde, in the catalogue of musical writers appended to the third volume of his extensive essay on the art, makes no mention of any such publication; and the authors of the Historical Dictionary of Musicians, printed at Paris in 1810-11, are equally silent respecting the history of Don Caffiat. Never having met with a copy of the work, or found it included in any catalogue of books, I had made up my mind that its very existence was only supposititious, when I accidentally stumbled on a prospectus, dated in 1756, and announcing the speedy publication of a *HISTORY OF MUSIC*, in two volumes, quarto, by Don Caffiaux. I could entertain no doubt that this was the prospectus of the very work in question, only that the name of the author had been misprinted Caffiat, instead of Caffiaux. Still, however, the work of M. Caffiaux was as unknown as that of M. Caffiat; it appeared most probable that some circumstance or other had intervened to prevent the publication taking place, and it remained only to ascertain what had been the fate of the manuscript.

Don Philip Joseph Caffiaux, a Benedictine of the congregation of St. Maur, is known in the literary world as an able and learned genealogist, by his *Treor Genealogique*, or extracts of ancient deeds and records relating to the noble houses and families of France, of which the first volume was published at Paris in 1777. He was born at Valenciennes in 1712, and his death, which happened suddenly at the Abbey of St. Germain-des-pres in 1777, arrested the progress of his genealogical work. The anonymous writer of the article *Don Caffiaux*, inserted in the Universal Biography, published by Messrs. Michaud, after mentioning his *Treor Genealogique*, states, that he had previously been the author of an *Essay on the History of Music*, in quarto. In spite of this positive assertion I had clearly ascertained that no such work had ever seen the light, when, by a lucky chance, I discovered, while engaged in researches on a widely different subject, the manuscript of this very history among the collections in the royal library.

The original manuscript of Don Caffiaux is contained in a portfolio of a small folio size. On a loose leaf at the commencement is the following table of contents, in the same hand-writing as the rest of the manuscript:—

'The History of Music, written by Don Caffiaux, is con-

tained in the following twenty cahiers, (stitched books) viz.—

1. Preface and general Tables, 24 pages. 2. Dissertation First, on the excellence and advantages of Music, 83 pages. 3. Book First, History of Music, from the Creation to the Capture of Troy, 52 pages. 4. Book Second, History of Music, from the Siege of Troy to the era of Pythagoras, 42 pages. 5. Dissertation Second, on the Music of the Ancients, 103 pages. 6. Dissertation Third, on the Music of different Nations, 65 pages. 7. Book Third, History of Music, from Pythagoras to the Christian era, 59 pages. 8. Dissertation Fourth, on Musical Instruments, ancient and modern, 57 pages. 9. Dissertation Fifth, on the Counterpoint of the ancients and moderns, 46 pages. 10. Dissertation Sixth, on Declamation, 41 pages. 11. Book Fourth, History of Music, from the commencement of the Christian era to Guido d'Arezzo, 51 pages. 12. Dissertation Seventh, on the Chant, and the Music of the Church, 39 pages. 13. Book Fifth, History of Music, from Guy d'Arezzo to the time of Lully, 125 pages. 14. Dissertations Eighth and Ninth, on the Opera, and on the sensibility of Animals for musical Sounds, 24 pages. 15. Book Sixth, History of Music, from Lully to Rameau, 98 pages. 16. Dissertation Tenth, Parallel between ancient and modern Music, 23 pages. 17. Dissertation Eleventh, Parallel between French and Italian Music, 43 pages. 18. Dissertation Twelfth, Parallel between the Lullists and Anti-Lullists, 26 pages. 19. Book Seventh, History of Music, from Rameau to the present time (viz. 1754), 145 pages. 20. Catalogue of Musicians not mentioned in the body of the work, 25 pages. 21. Total pages of the Manuscript, 1171.'

This note agrees with the general table of contents that follows the preface, and which contains an analysis of each division of the work; but is at great variance with the actual state of the manuscript, which is, in fact, comprised within the compass of nine cahiers. The first of these contains the preface and analytical table of contents; but the second, which ought to contain the Dissertation on the excellence of Music, is wanting; where it should be, we find only two sheets, pagged from 109 to 116, and containing the commencement of the first Historical Book. This paging is conformable to that of the note above cited for the title-page, the 24 pages of the preface, and the 83 pages of the First Dissertation, make in all 108 pages; so that the first page of the First Book would be 109. The cahiers three and four, containing the First and Second Books of the History, are in a complete state; but the cahiers five and six, containing the Second and Third Dissertations, are wanting, as also are those which should contain the following Dissertations from No. 4 to 12, inclusive. The Third, Fourth, Fifth, Sixth, and Seventh Historical Books are complete, as is also the Catalogue of Musicians, cahier twenty.

The loss of these dissertations has not been the result of accident or chance; for several alterations in the titles of different parts, corrections and collations, all in the handwriting of Don Caffiaux, tend to prove that the author himself suppressed them. The eight pages which remain of the original copy of the first book have been almost entirely changed in the present complete copy of that book. In fact, it is clear that subsequently to drawing up the

above note, dividing his work into twenty heads, the writer was induced to make an entire alteration in its arrangement. Whatever may have been the reasons which induced him to cancel the dissertations he appears to have written on various subjects connected with the history of music, it is impossible not to regret the loss of some of them; those, for instance, in which he treated upon the musical instruments of the ancients; the counterpart of the ancients and moderns; and the music of the church. The learning and industrious research which characterize all that remains of the work, are certain guarantees of the merit of those parts which have unfortunately been suppressed. The learned Ablé would have conferred a much greater benefit on the musical world, by giving it the advantage of his learning and acuteness on points of real interest, than in amusing them with speculations on the state of musical science before the deluge, or in endeavouring to solve the problem whether Adam was a born-musician. Conjectural history, history, in short, which has anything but records and ascertained facts for its basis, is undeserving the name. All the lung-winded dissertations which ever have been written, or ever will be written, concerning the music of nations who have not left us a single bar on which to found a judgment, can never lead to any satisfactory result, or give us any clear ideas upon the subject; while on the other hand, the texts of various Ruman and Greek writers, the statues, the bas-reliefs, the paintings, the medals, &c., of those nations which are still extant, furnish us the means of approximating very nearly to the truth in what regards their musical instruments.

The history of Don Caffiaux, much superior to the compilations of Bonnet, Burdetot, Blainville, and Laborde, is well worthy of being published even at this day, and considering the time when it was written, would do honour to France. The author says in his preface, that he has read, analysed, and collated the writings of more than *twelve hundred* authors in the course of collecting the materials for his own work; and, high as it is, this estimate is probably not at all an exaggerated one. The minute details in which he has engaged relative to the most important parts in the history of the art, prove clearly that his information was extremely extensive, and that he must have read, and read attentively, not only all the ancient authors, but also the works of Guido D'Arezzo, Jean de Muris, Gafforio, Glaveani, Salina, Zarlini, and in fact all the great theoretical writers on music which so abounded in the sixteenth, seventeenth, and eighteenth centuries. There is not one of these

works which he has not appreciated at its just value, and critically considered in relation to its influence on the progress of the art; nor has he passed over a single discovery of any importance unrecorded. In the arrangement of his work the Abbé has adopted a chronological order, which has this disadvantage, that it obliges him to take each department piecemeal, and return frequently to the same subject; but it has also the advantage of presenting to the reader at one view the progress which the art in general made during any given epoch. For the music of the ancients, Don Caffiaux has drawn most of his materials from Fabricius, and the memoirs of Burette; but he felt also the obligation of reading in the original authors all the passages he had occasion to quote, and he appears to have fulfilled that obligation conscientiously.

At the period when Don Caffiaux wrote, the great works of Martini, Hawkins, Burney, Marpourg, Gerbert or Forkel were not in existence; the lexicons of Walther, Koch, and Wolff; the biographical dictionaries of Gerber, Laborde, Lipowsky, Hoffinan, and many other works that we now possess, were not even planned or thought of; in fact a person undertaking at that time to write a history of music had no guide to follow, and nothing but his own individual resources and unaided labour to rely upon, in threading the dark mazes of a most obscure subject. In spite of all these disadvantages and discouragements, Father Caffiaux has succeeded in rendering the narrative part of his work highly interesting, and in passing a sound judgment upon every fact and every artist, he has had occasion to record or remark upon. His style is not wanting either in ease, clearness, or elegance; his quotations are exact and precise; in a word, notwithstanding the numerous works which have appeared since his time, and those the productions, too, of learned and well-informed musicians, the history of Don Caffiaux may still be read with advantage, more particularly by any one in search of information respecting the progress of music in France. The fourth, fifth, sixth, and seventh books, are particularly worthy of attention.

It is not impossible that a chance similar to the one which led to my discovering this manuscript, may one day bring to light those dissertations of the learned Benedictine which are now missing. In such an event, France would possess a complete general history of music down to the year 1754, which might be ranked without disparagement in the same class with any that have been produced either in Italy, Germany, or England, and which would have one merit, at least, above its competitors, that, though published at a later, it was in fact written at a much earlier period.

HIMMEL AND LINDPAINTRNER.

To the Editor of the HARMONICON.

SIR,

Observing in a former Number of the Harmonicon Mr. Barnett's letter, complaining of the Philharmonic Society, it reminded me of a question I long ago intended to take the liberty of asking—why are the names of Himmel and Lindpaintner so totally excluded from the programme of those concerts? They are decidedly two of the finest orchestral composers dead or living, and yield but to four, or perhaps five. Himmel has written some splendid symphonies, and his overtures are worthy the name of Cherubini. Mendelssohn-Bartholdy has entirely formed

his style on them. I enclose a passage from his overture to *Die Sylphen* which to me appears exquisite*. Lindpaintner has written ten or a dozen overtures, displaying all the fire and genius of Weber, Spohr, Kuhlau, and Marschner, without the heaviness of the three latter. Those to *Der Bergkönig* and *Die Pflockkinder* may rank with the finest of Beethoven's. I am, Sir,

Your ardent admirer and constant Reader,

II. H.

* We have not been able to make room for this extract.—(Editor.)

REVIEW OF NEW MUSIC.

1. The Christian's Prayer, a SACRED CANTATA; the words translated from the German of A. MAHLMAUN, by EDWARD TAYLOR; the music by LOUIS SPHHR. (A. Novello.)
2. Sacred Music, selected and arranged from the works of the most eminent composers, with several original compositions, adapted, &c. by WILLIAM SHORE. (A. Novello.)

Is a brief dedication of the first of these to a most excellent musician and amiable man, Mr. Taylor has called it 'Spohr's "Unser Vater."' We have never seen the foreign edition of the work, but conclude that the composer himself has given this title to it; nevertheless, we deem it necessary to premise, that the German 'Unser Vater' is only a literal translation of the 'Pater Noster,' or Lord's Prayer; while 'The Christian's Prayer,' now under notice, is a poem of several stanzas, each terminating with a portion of that modest petition so well calculated for all religions and sects, but which the Christian world have distinguished by an exclusive though certainly very appropriate name.

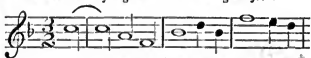
Of the translation, as such, we cannot venture to speak, for the reason above assigned, but the verses in their English guise, and considering the extreme difficulty encountered in adapting words to notes set to a different language, and at the same time in conveying both poet's and composer's meaning, are an incontestable proof of superior ability. We have not discovered a single instance in the whole of these forty-five folio pages in which the accentuation is questionable or the emphasis misplaced; a fact not less demonstrative than rare.

The work before us is a vocal score, but with a piano-forte accompaniment only; we, therefore, must offer our opinion of the composition with reserve—we have no means of judging, but by conjecture, of the instrumental effects intended by the author. It consists of chorusses for the usual voices, intermixed with solos and one duet. The whole is in nine movements, connected together, the continuity being unbroken by even a pause, except in two or three instances. More of expression and taste than of invention will be recognized in this composition: its strength lies rather in rich combinations than in striking melody; great knowledge and experience are more apparent in it than originality; in short, it is less the offspring of genius than of science and refinement, and will infallibly please the learned, though much of it will be unappreciated by the multitude.

The opening chorus is a beautiful piece of tranquil harmony in *F*, closing with the subjoined fine enharmonic modulation:—



The chorus, 'Thy boundless Grace,' is very grand, the vocal parts consisting chiefly of simple counterpoint, while the accompaniments are florid. The fourth movement is a soprano solo, blended with what may be termed a choral accompaniment, in the dramatic manner, the effect of which, if the chorus can really be kept down to a pianissimo, will be very great. The duet, for tenor and base, in *A*, has nothing remarkable in it. Then follows a quartet with chorus, and afterwards a base solo, with the same, in both of which there is more of labour than creation. The final chorus is a masterly fuge on the following subject:—



Thine is the king-dom, the power and the



glo - ry, for e - - - - ver - more, a - - - - - men, &c.

The whole of this last is wrought with great ingenuity; but it must be confessed, that there is in all regularly constructed fugues so strong a family likeness, that it requires some habit, some nicety of discrimination, to distinguish much difference between them. The pedal base with which this concludes, and the *diminuendo* continued to the end, must be exceedingly striking in performance; an opinion which we hope may be confirmed by experience, during the ensuing season.

Mr. Shore's collection comprises nearly sixty pieces of music, among which we do not find a fragment of our fine old cathedral compositions, though he has given much of modern date that will not bear the slightest comparison with them. Surely for the use of our churches some of our own superior church music might be adapted: not fugues or elaborated movements, which would in no way suit either singers or hearers in parochial churches, but such parts as are simple, melodious, and touching, a superabundance of which kind might be gathered from the collections of Boyce and Arnold, without having recourse to the many other excellent volumes published, and easily obtained, if necessary.

The bulk of what Mr. Shore has here brought together consists of short compositions, much in the form of harmonized psalm tunes; though some extend to a greater length, taking the shape of the antient choruses. We see very little in any of these to which we can object, and much that is entitled to a moderate share of praise, but no-

thing deserving high encomium. The harmony is all very correct, and upon the whole the words are well adapted, and correctly accented. The editor has been strangely misled in ascribing the second piece in the volume to Pope Gregory, or to his era: the Gregorian chant as much resembles that which here assumes its name, as the Freischütz waltz does the hundredth psalm. We are not very fastidious in these matters, nevertheless cannot think the aria, 'Vedrai carino,' (in *Don Giovanni*), a fit subject for sacred words. It is next to impossible for those who know Mozart's delightful composition to hear the air and divest themselves of the words associated with it, which certainly are not calculated to inspire religious thoughts. We find here, also, Rousseau's ariette, 'Je l'ai planté,' and a quartet of Righini*, though the latter is much damaged by the change of key; but to these we do not object. Haydn's 'God preserve the Emperor,' Handel's 'What though I trace,' abridged, and his duet from *Althalia*, (not altered for the better,) Marcello's 'Qual anelante,' two choruses from the Creation, &c., were legitimate subjects for the editor's purpose. We cannot, however, admit that there was the slightest occasion to adapt a dull tune, by Wilds, to Addison's beautiful version of the 23d psalm: the melody to 'The Lord my pasture' is, to say the least of it, far superior to its present substitute, and some respect was due to so old and highly deserving a favourite.

We take our leave of this volume, by congratulating the editor on his long list of subscribers.

THE MUSICAL GEM, a Souvenir for MDCCLXXXIII. Edited by N. MORI and W. BALL. (Mori and Lavenue.)

THE epigraph of this volume is from Bickerstaff:—

The casket, where, to outward view,
The workman's art is seen,
Is doubly valued when we know
It holds a gem within.

Lest, therefore, we should be influenced in our judgment of the exterior by the merits of the interior, we will take a glance of the outside first; for the sides, back, and edges of an annual are, we assure our uninitiated readers, matters of by no means secondary importance in the eyes of most purchasers. The outward and visible signs, then, of the *Musical Gem* are, in shape, a handsome quarto; in covering, a brown cloth richly embossed, ornamented with a lyre and wreath in gold, and bordered by the same precious metal, the edges also shewing the finest gilding that bookbinder's art can accomplish.

We now open the volume, and the presentation-plate immediately attracts our notice—an elegant lithographed design by Hamerton. A 'list of the embellishments' then tempts us to look at them, and they will induce us to run over the memoirs of those of whom lithographed portraits are given, previously to our entering upon the music.

Madame SCHROEDER DEVRIENT, from an original by Childie, forming the frontispiece, is an accurate likeness, but the figure wants that embonpoint which, perhaps, the lady did not insist upon having very strictly represented. Wilhelmine Schroeder Devrient, we are told, is a native of Hamburg, born in 1805. Her parents were theatrical, and her mother the Siddons of Germany. At five years of age she appeared as a dancer on the boards of her native city, and at ten was engaged in the juvenile ballets given at Vienna. A consciousness of superior

powers prompted her some few years after to attempt the character of *Louise*, in Schiller's tragedy of *Cabal and Love*, and her success was of the most decided kind. She now studied music scientifically, and such was her enthusiasm in this pursuit, that at the age of sixteen she performed the difficult music in the *Zauberflöte* with the greatest applause. In the same year she appeared in *Fidelio*, on the birth-day of the present emperor, and immediately stamped herself as a performer of the highest class. At seventeen she was united to M. Carl Devrient, an eminent tragedian, belonging to the Royal Theatre at Dresden; the fruits of which marriage are four children. She has an engagement for life at Dresden, but hopes to obtain permission to travel during a small portion of every year.

Madame CINTI DAMOREAU, lithographed by Sharpe from a drawing by Grévedon, is certainly not flattered by the artist in regard to age, if she really does not count more than thirty-one years. Her maiden name, the memoir informs us, was Laure Cithyue Montaleut, and at an early period she was placed in the *Conservatoire de Musique*, studying at first the piano-forte only; but the sweetness of her voice being discovered, she was placed among the vocal pupils. In 1816, Madame Catalani engaged her at the *Théâtre Italien*, where, 'when only fifteen, she made her début, without any rehearsal, in the character of *Lilla*, in Martini's *Cosa Rara*.' In 1822, she undertook her first journey to London, and appeared as *Rosina* in the *Barbieri di Siviglia* of Rossini. She afterwards was engaged at the *Opera Comique*, and subsequently at the *Académie Royale de Musique*. During a visit she paid to Berlin, she met with the companion of her youth, M. Damoreau, who had been with her a pupil of M. Plantade, at the *Conservatoire*. The renewal of an early friendship naturally led to an attachment of a more tender kind, and a matrimonial engagement was the result.

Madame STOCKHAUSEN's portrait, drawn by Notz, on stone, from life, is a neat likeness, but the artist has not paid anything in the shape of a compliment at the expense of truth. This lady, we learn from the memoir prefixed, was born at Geibweilers, in Alsace; and 'at an early age attracted much notice by the sweetness with which she warbled the wild airs of "the mountain bard;" but it was not till after her marriage with M. Stockhausen (a native of Cologne) that she ventured to appear in a professional character;' which was at a concert given by him at Zurich, 'where she met with the most encouraging reception.' In 1826 she accompanied her husband to Paris, where her abilities were highly appreciated; and in the following year arrived in London, and her singing at the Philharmonic Concerts established for her a reputation which has since procured her an abundance of profitable engagements, not only in our metropolis, but in all parts of Great Britain.

Of the lithographed portrait of HENRI HEZ, we can only say that it is well executed from a foreign copy. We have never seen the original, and are unqualified to judge of the resemblance. He was born at Berlin, about seven-and-twenty years ago, of respectable Jewish parents, and was when a mere child, brought before the public as a *prodigy* of musical genius. He afterwards went to Paris, where he has continued to reside ever since, composing and giving lessons, and is now, the brief account states, engaged with his father in studying how to improve the art of piano-forte making: *Anglicer*, he is turning manufacturer. His music certainly had a run for some time, but having done considerable mischief, not only to the

* Both published in former numbers of the *Harmonicon*.

profession, but to the art, is now properly estimated, and we venture to foretell that very little of what at present exists of it will ever be heard three years hence. He must commence a new career if he wishes to acquire a lasting reputation as a composer; and we have only to add, that the praises bestowed on him in the *Musical Gem* are not only injudicious,—they are extravagant.

The musical portion of this publication includes fifteen vocal, and ten piano-forte pieces; the former by Mendelssohn, Auber, Horn, Neukomm, Beethoven, Mesdames Cinti, Malibran, &c.; and the latter by Herz, Hummel, Beethoven, Moscheles, Czerny, &c. But so many of these have already been published singly, and are so well known to most of our readers,—some having appeared in our work, and nearly all having been reviewed in it—that we shall only say, generally, that the selection is well made for the purpose, the compositions are pleasing and easy, exhibit sufficient variety, and where any new arrangement has been called for, this has been executed with ability. To which we must add, that the volume is got up in a very ornamental, liberal manner.

1. *The Western Garland, a collection of ORIGINAL MELODIES, composed and arranged for the voice and piano-forte, by the MUSICAL PROFESSORS of the West of SCOTLAND; the words by the AUTHOR OF THE CHAMELEON.* (Willis, London; Mackellar and Co., Glasgow.)

2. *SIX ROMANCES FRANÇAISES, composed by GEORGE VINCENT DUVAL, Esq. (Bissey.)*

No region was ever so fertile in pathetic song as Scotland; her melodies of the seventeenth and eighteenth centuries sprang from the heart, and successfully appealed to the best feelings. Time has not superannated them, or we diminished their charms, their beauty is confessed in all countries where music is cultivated as an art, and is felt by persons of all temperaments and ages. But since wealth began to flow into that country so abundantly—since the latter part of the last century—the simple manners of the people have undergone a considerable change, their lyrical poetry has lost much of its passion, and their native airs much of the nationality and tenderness which once so distinctly marked them. 'It is a certain consequence of the extension of commerce and manufactures among a people like the Scots, that they learn to disregard and discontinue the habits, usages, and amusements of their less enlightened and refined, but not less virtuous and praiseworthy predecessors*.' To the rule an exception or two may possibly be pleaded, but, even if admitted, will, according to the maxim of grammarians, only assist in establishing it.

We are glad, however, to see that an effort has been made to revive in Scotland the spirit of song. If the 'Garland' now under review does not rival what has preceded it, the effort is, at least, a respectable one, and if followed up—more especially should luxury and ostentation receive a check—may lead to a renovation of that natural warmth and simplicity of expression which never fails to charm, though now so rarely imitated.

We have in the present work eight songs, the poetry all from one pen; the music by five different composers. The first, 'Oh! not upon so cold a shrine,' by Mr. R. Webster, is undoubtedly more in the modern German style than the Scottish, but there is a depth of feeling in it which will recommend it to general notice. 'O could to me,' set by Mr. J. P. Clarke, possesses all the qualities that operate so

powerfully in the Caledonian poetry and music of days gone by: it is given in our present number, and ought to call public attention to the work itself. 'Mary Shearer,' by Mr. Macfarlane, is a lively, pleasant melody, but a little too vivacious for the words, which surely are not meant as comic. A duet by Mr. John Turnbull flows prettily enough, but the poetry called for more exertion from the composer; and, unless the second part is meant for a base voice, which we do not suppose to have been intended, the octaves at page 28 cannot be palliated. It is but doing justice to the talent of the author to insert the words of this:—

My life is all one dream of thee,—
Sweetest one and dearest!
Sleeping—waking—still to me
Ever, ever nearest!
But to see thee, sleep I'd never;
But to dream, I'd slumber ever!
There's not a thought that flows along
The channels of my soul,
Or steals in silence or in song,
But on to thee will roll!
The fount streams forth without a hue—
The sky 'tis makes the waters blue!

The work is brought out in an unusually neat, correct manner, in quarto; the plates are exceedingly well engraved, the paper is excellent, and the poetry is printed in a detached form, as well as with the notes, a practice which had its origin in Scotland, and ought always to be adopted.

Mr. Duval's six romances have for some time been in our possession, and certainly a much earlier notice was due to their merit, which they would have received, had they not thus long been mislaid. This is a second edition, the former having appeared at St. Petersburg, where French is the court language, and this sufficiently accounts for an English gentleman having chosen French verses for his purpose. The first, in F minor, is short, as indeed the whole are, but very expressive. The running bass in the symphony smacks of good old times. The second, *Henri IV. à Gabrielle*, is a spirited and pleasing martial air, and in character, for the royal lover returns to lay at the feet of his favourite the very banner which she had worked, and under which he had conquered. The next, *Le Ruisseau de Champigni*, is an agreeable *morceau* of eight bars only, but the ten stanzas to which the air is set wait substance to justify their number. The fourth is an elegant effusion of galantry, clothed in very appropriate sounds. The fifth, *L'amour à la mode*, will find more to admire the turn of the poetry than the music set to it, which is rather of the common kind. The author's period of love is three days, which he thus allots:—

Le premier est pour l'aveu,
Le second est un mystère,
Le troisième est pour l'adieu.

But then he ends by explaining that his days are somewhat longer than the longest that either pole can boast. He says,

Sachez que dans mes amours
Trois siècles sont trois jours.

The sixth is simple and tender, and makes no pretence to anything beyond. We will not quit this publication without expressing our regret at its having lain so long neglected, and with pleasure add, that it has afforded us much gratification.

* Dr. Jamieson.

PIANO-FORTE.

1. FANTASIA IRLANDAISE, composed by J. B. CRAMER. (Cramer, Addison, and Beale.)
2. DIVERTIMENTO, composed by G. E. GRIFFIN. (Cramer and Co.)

THE productions of the above composers, who years ago stood in the relation of master and pupil, are now for their rarity like those 'angels' visits' of which we hear. The truth probably is, that these two artists write when musical ideas worth recording occur, and leisure permits the committing of them to paper; they do not beat up for thoughts, and, having an established reputation, consider it unnecessary to keep their names constantly before the public to prevent being forgotten.

The fantasia is, we hardly need say, founded on Irish airs, of which Mr. Cramer has chosen two of great beauty. It consists of an introductory prelude, an allegro in c, an andante in *r*, and a concluding allegro. All are marked by that gracefulness which is so distinguishing a trait in this master's compositions; and the prevailing style of the piece is vivacious, though not that kind of liveliness which manifests itself in passages requiring nothing but manual dexterity.

The Divertimento is a much longer and more studied work than the former, abounding in vigour from beginning to end. It is in two movements; the first a brilliant allegro in two pages; the second an allegretto in fourteen, and both in *A*. The subject of the latter is melodious and new, and treated with that ability which at once shows the superior musician and man of taste. The author knows the value of a good *motivo*, and having created one, is too experienced and skilful a composer to lose sight of it, however he may impart variety to it by amplification and modulation. The cantabile episode he twice introduces (to which he gives the German name, *Choral*) is as unexpected as pleasing, and by its gentleness affords a seasonable, well-imagined relief, the predominant character of the divertimento being that of boldness and hilarity. Mr. Griffin, also, has in one or two instances slightly, but very pleasantly alluded to the old school; a left-hand passage at page 8—one of those in which our forefathers used to delectate—comes like 'long-forgotten joys renewed,' and makes us live in the days of Handel and of organs.

Both publications are suited to the same class of players,—those of the better sort; and each is particularly welcome at a time when new piano-forte works of a recommendable kind do not appear in very great profusion.

1. ROSSINI'S MARCH in *Mosé* in Egitto, with brilliant Variations, by HENRI HERZ. (Paine and Hopkins.)
2. THE ALPINE MARCH, played by the various military bands, arranged by T. A. RAWLINGS. (Chappell.)
3. Der Alpensänger, Grand Military March, &c. arranged, and in part composed, by W. ELLSMORE. (Duff.)

To what mean purposes may not the best of things be converted! Rossini's march is one of his happiest inspirations, and here it is tortured into four of M. Herz's no-meaning variations. The *Introduzione*, signifying nothing, though full of many-tailed, noisy notes, is a good specimen of musical quackery. The march itself is the only part that we can conscientiously praise, because given in its native form. The first variation might just be tolerated;

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the second would stir up thoughts of retreating; the third and fourth would drive us out of the room. Think of the stupidity of writing *quarter demisemiquavers*, then lessening their velocity by the words *Molto Adagio*! We would recommend braying the author of such folly in a mortar, but it would do him no good; and to anything like reason he is, most likely, as insensible as the legs of his pianoforte.

Nos. 2 and 3 are only different versions of the same piece,—the very original and beautiful Alp-singer's march, beginning thus:—



Both are arranged in a perfectly easy manner; Mr. Rawlings' in *eb*, Mr. Ellsmore's in *r*; the one having a prelude of a single line to it, the other an introduction of four. The former gives the march in the most simple shape, but the additions made by the latter are in good keeping, and rather add to its value. These are pleasing, useful publications, and we ought to apologise for putting them into such bad company as the variations to No. 1; but marches are all of one species, however differently they may be treated.

1. TROIS BAGATELLES,—
1. 'Non piu andrai.'
2. Valse du Turc in Italie.
3. 'Mille grazie,' du Barbier de Seville, arrangées par HENRY LEMOINE. (Cocks and Co.)
2. Récréations après l'Etude, choix de DOUZE MORCEAUX, en Six Livraisons, sur les Motifs de ROSSINI, HUMMEL, MEYERBEER, and CARAFFA, par G. J. SIEBER. Nos. 1 and 2. (Cocks and Co.)

THE bagatelles afford every possible facility to the young player, while such subjects, arranged in an easy but not trifling manner, are not beneath the notice of the better order of performers and hearers.

In No. 2 we find the well-known theme by Hummel, the equally popular waltz in *Il Barbieri*, the march in *Mosé*, and the favourite air in *Zelmira*; the first and third with variations, the others as rondolettos.

These are all adapted to the capabilities of young students, and so far as the choice of subjects is concerned, M. Sieber is entitled to commendation. He has produced nothing that has the smallest pretension to originality in his variations, though we perceive no errors; but his old-fashioned bases—*Albert's* bases, as they are called—are certainly more displeasing to our ears than many faults in musical grammar would have proved. The utmost perfection of twiddle is represented by such a base as this,



which should be burnt by the hands of the common hangman, whenever it appears beyond the boundaries of the first two pages of a musical primer, or instruction-book.

VOCAL.

1. GLEE, 'Oh! balm of nature!' *For soprano, alto, tenor, and base, composed by J. J. HARRIS.* (Cramer and Co.)
2. 'O Domine Deus!' *the prayer of Mary, Queen of Scots, composed by M. MARIELLI.* (Wessel and Co.)
3. GOETHE'S BALLAD, 'O, who rides by night,' or *The Erl-King (der Erl-König) translated by Sir WALTER SCOTT, sung by Mad Schroeder-Devrient, composed by FRANZ SCHUBERT, of Vienna.* (Wessel and Co.)
4. Arietta, 'Ruscelletto, ecco l'Aurora!' *Parole del CONTE PAONICISSA, musica del Sigr. MAESTRO VACCAL.* (Willis and Co.)
1. DESCRIPTIVE SONG, *The Life-Boat, the poetry by J. SHERIDAN KNOWLES, Esq., the music by the CHEVALIER SIGISMUND NEUKOMM.* (Goulding and D'Almaine.)
2. SEARNADE, 'Zara! art thou sleeping?' *composed by JOHN THOMSON, Esq.* (Paterson and Co., Edinburgh.)
3. PASTORAL, *The May-Queen, written and composed by BERRY KING.* (Welsh.)
4. SONG OF THE ROVING GYPSEY, *the music and words by GEORGE LINLEY, Esq.* (Aldridge.)

No. 1 opens with a solid, effective larghetto in D, in which is some good modulation, though the composer has very much misplaced the most emphatic chord in the movement,—a $\frac{5}{4}$ on $\frac{12}{8}$ —by fixing it on a preposition. (Bar 5, page 3.) The second movement is spirited, but the words are too often repeated. The last, an andante, three-four time, is an imitation of many things of the kind, and not one that will cast into shade any of its models. The parts, however, are well written for the singers, who will find very little trouble in performing them. Why, we would ask the author, is the tenor part carried an octave higher than the voice, in the accompaniment, in the whole of the first movement? If the glee must be accompanied, to support unsteady singers, at least let those very notes be touched which the singer requires to hear.

No. 2, the prayer of Mary, Queen of Scots, immediately previous to her execution, is first in solo, then as a chorus for four voices. The whole of this reaches a respectable mediocrity, and will be pleasing to those who are satisfied with an air that flows smoothly and inertly,—with harmony that is gentle, innoxious, and unexciting. Let us, however, observe, that the choral part should be in the third person. The queen very properly prays for herself: the chorus should put up their petition in *her* behalf, not in their own.

No. 3 is a fine piece of musical declamation. The difficulty of adapting the German and English at once to the same notes being allowed for, the task of arranging this is most successfully executed. The continued repetition of one gloomy passage in the base assists very much the poet's object; indeed the composer has throughout gone hand in hand with his principal, and such sensible co-operation has produced, as it commonly must do, a work that will be highly satisfactory to real critics, though it may possess no charms for the mere lovers of sing-song. It, nevertheless, does not put us out of conceit with Dr. Callcott's glee, which, with a few others of the same kind of his, will secure for him a higher place in the roll of fame than all his more laboured works would have obtained, good as many of them are. And we will confess that the translation he used of Goethe's ballad is more to our liking than that of the great Northern Novelist.

No. 4 is by a *Signor Maestro*, a grand title in Italian theatres, therefore must have merit; though we are too blind, or too deaf, to trace anything in it that half the boarding-school girls in England might not have produced.

It would appear to be an almost hopeless undertaking to give anything like musical colouring to the description of a storm at sea, the sinking of a ship, and the preservation of the crew by a life-boat, yet M. Neukomm has not altogether failed in the attempt; though it must be granted that, without the aid of the words, the notes would have expressed any other disastrous event nearly as well. But to those to whom music is a language of inarticulate sounds, rendered intelligible to the learned in it by the process of association, the composer's illustration of the poet's designs will readily be understood. This is the style of the true melodrama, with this difference, that the words are sung, not spoken; and performed, as H. Phillips, for whom it is composed, will perform it, in a dramatic manner, the effect must be remarkably striking. As a composition it is original, bold, and masterly; the pianissimo accompaniment in a minor key, at first kept low down in the base, is very ingeniously conceived, and not less ably executed: it is quite in a foreboding tone. The imitations admit of excuse, for the whole is a scene, not a narrative: the thunder, the wind, are present; not past. The case is similar to that of Handel's sublime choros in *Joshua*, 'Glory to God!' which is supposed to be sung while the destruction of the city is actually taking place, and is not a mere description of an event which had happened. But we are going further than we intended.

No. 2 is a true serenade, with its guitar-like accompaniment. We cannot say that the measure—nine-eight—is very agreeable to us, for it produces a rhythm that is hardly musical to our ears. This, however, may be a matter of taste.

No. 3 has the great merit of not being common. One or two notes might be altered with advantage; but altogether there is not only an originality, but also an elegance in this which ought to recommend it: it is easy and in moderate compass.

In No. 4 are proofs of exertion: the composer struggles to avoid common-places, and partly succeeds, though he gets among chords that seem rather to puzzle him, he therefore does not make quite so much of his materials as a good harmonist might have done. But gypsy songs are not the taste of the day; and though the wandering tribe was governed by 'nature's laws,' we never yet heard of even a gypsy-king who was endowed with the miraculous power of *guiding the laws of nature*.

1. 'Here beneath this humble roof.'
2. 'Wake, wake, my love!'
3. 'Come buy my posies.'

All sung by Mad. Vestris in the Operetta, the Court of Queen's Bench, composed by JOHN BARNETT. (Cramer and Co.)

4. 'What's a Conundrum?' *sung by* Mad. Vestris, *in* The Love-Spell, *composed by* J. BLEWITT. (Collard, Collard, and Co.)
5. 'My heather sheds its purple bloom,' *sung by* Miss Shirreff, *in* The Vision of the Bard, *composed by* ALEX. LEE. (Cramer and Co.)

Nos. 1 and 2 are very novel in character, and exceedingly pleasing in effect.

No. 3 is less original than either of the preceding, but a pleasing air. It is high time, however, that all such allusions to the flower, hearts-ease, should be abandoned: even the half-price people in the shilling gallery must nauseate them.

No. 4 derives all the effect it produces from the singer's peculiar manner of delivering it. How will the composer

justify such vile harmony as that between the third and fourth bars of page 5?

No. 5 arrives at that kind of mediocrity which entitles it to pass without further remark. The lithographed portrait of Sir W. Scott, in the title-page, is the best part of it.

HARP.

1. 'Soave Immagine,' from *Il Crociato in Egitto*, arranged by W. HENRY STEEL. (Chappell.)
2. 'Ah! ch'io l'adora,' Do. do. do.

Two beautiful airs, the first particularly, from the greatest work of Meyerbeer, arranged in a very useful, agreeable manner, being neither too difficult for the generality of harp-players, nor too thin and simple for good performers.

MR. MOSCHELES' RECENT TOUR.

To the Editor of the HARMONICON.

SIR,

Nov. 22, 1832.

HAVING been in communication with the Continent during the time Mr. Moscheles was making his tour, I am enabled to send you a sketch of his operations; and as all matters tending to advance the respectability of the art, and give *éclat* to its professors, ever find a worthy place in your publication, I am inclined to hope that this may contribute in aid of your known views.

On the 17th of October, Mr. Moscheles gave his first concert at the Opera-House in Berlin, where he performed his last concerto before a numerous and splendid audience with complete success. His other performances were *Recollections of Denmark* and an extemporaneous fantasia.

On the 22nd of the same month, his second concert took place at the Great Room in Leipzig. The band is one of the finest in Germany, and was led by Mathel, who ranks among the most distinguished leaders on the continent. M. Hauser and Mademoiselle Beranck were the principal singers. This was crowded with the most eminent inhabitants of the city, and Mr. Moscheles' performances were received with enthusiastic applause.

On the 25th, he performed at the Court of Saxe Weimar. The orchestra was full, and the principal singers of the Opera assisted. Hummel was conductor, and all the most distinguished nobility were present. The success of the artist here was of the most gratifying kind. The Grand Duchess made him a present of a splendid diamond ring, and the Grand Duke presented him with a gold snuff-box. During Mr. Moscheles' performance of an extemporaneous

fantasia, the Grand Duchess sat on one side of him, and Hummel on the other, the former supplying the artist with the subject on which he was to expatiate. Hummel subsequently gave a grand dinner party, at which many of the principal nobility and the most distinguished artists were present. On this occasion Moscheles and Hummel played extemporaneously on one piano-forte, and the applause they received was correspondent to the extraordinary talents of two such artists.

On the 7th of November he gave his fourth concert in the Theatre at Frankfort, under the conduct of Chapelmaster Guhr, well known as the first developer of the secrets of Paganini's performances on the violin. On this occasion Mr. M. played his new concerto with the greatest success. His extemporaneous performance on the celebrated movement in A minor in Beethoven's symphony in A, together with a Savoyard air, elicited reiterated applause.

His last concert took place at Cologne, on the 13th instant, and met with the greatest success. It was his intention to proceed to the Hague, to which place he had been solicited to go by the Grand Duchess of Saxe Weimar, who furnished him with the most flattering introductions to the Court; but he was deterred from taking advantage of these by the warlike aspect of that part of the continent.

Mr. Moscheles is hourly expected in London, and has probably reached England while I am penning this communication.

I am, Sir, yours, &c.

C. F. W.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

[Resumed from page 235.]

October 28th. Music is recovering its due influence in politics. Yes—the once vast potency of 'Lillibullero,' 'Over the water to Charley,' 'Ah! ça ira,' &c. is, in Ireland, revived, and transferred to 'Protestant Boys,' and Queen Adelaide's March. The orators there, it would

seem, are subordinate persons, who open their mouths sometimes, and say nothing, to the purpose at least, while the convincing eloquence all proceeds from clarionets, trumpets, and trombones,—from certain rhetorical military bands, in which are concentrated all the argumentative

powers of the Irish capital. This fact may appear strange, but is the only conclusion I can draw from what happened at the beginning of the present month, which I find thus narrated:—

"At a grand dinner, given by the Lord Mayor of Dublin, on the 1st of October, at the Mansion House, where nearly four hundred of the Orange party assembled, the band of the 9th Lancers attended, by permission of their commanding officer, but under orders not to play any party tunes. The king's health was drunk, with three times three, and 'God save the King' was played, without any notice. 'Our Protestant queen—Queen Adelaide,' was next proposed. It was received with enthusiastic cheers, and *nine times nine*. Queen Adelaide's March followed. But when the Duke of Cumberland was given, the Lord Mayor expressed a hope that the band would play an appropriate tune: he wished it to be 'Protestant Boys.' Colonel Withlam then explained to the Mayor, that he had not consented that they should play any party tunes: upon which there was a loud cry of 'Send the band away!' but comparative silence being restored, his Lordship proposed 'The memory of the great and good King William III.' The band then played 'God save the King,' amid the most frightful shouts, hisses, and cries to the performers, of 'Go home.'"

Before the next toast was given, the band had closed their books, and left the place. A horrid dullness, a stupefying silence then followed; and it was almost unanimously agreed, by sighs, by lifting up of the eyes, and other significant signs, that toasts are nothing without tunes, and that the best eloquence owes its birth to tubes of wood and of brass.

Nov. 1st. The *Court Journal*, a few weeks ago, published a statement which, as it has never been contradicted, must be taken as undeniable. I am persuaded that many daily and weekly dramatic critics are too high-minded to be influenced by the paltry consideration of a few orders, though not all so, as may be inferred from what follows. But first I will insert, verbatim, the article to which I allude:—

"We shall probably be conveying a novel piece of information to our readers when we inform them, that, in virtue of a pretended reciprocity of advantage between the press and the public theatres of London, every newspaper of the day, of whatever class or denomination, or whatever may be its character for respectability, or the reverse, is allowed the extraordinary privilege of sending gratuitously into the boxes of every theatre in London, from one, or two, to four or even five persons, nightly!"

Now let us look at an account of the closing of the King's Theatre, last season. A Sunday paper told its readers, and very numerous they are, that Signora Grisi and Mr. Mason were both 'loudly called for,' appeared, were 'loudly cheered,' and that the house was extremely crowded. The fact is, that the *orderly* people did call for and cheer the songstress and the manager, but the majority of the audience were either silent with astonishment, or laughing at the farce acted before the curtain. And as to the house being crowded, the writer must have worn multiplying glasses of very unheard-of powers, to enable him to see a crowd in any part of the theatre. Mr. Mason declares that there was not more than *eleven pounds and some shillings* taken on the night in question, though the last of the season!

Nov. 3d. The following history has appeared in print.

The author of it has not profited by the wholesome advice of the poet:—

Let men suspect your tale untrue,
Keep probability in view.

'Paganini states to his friends that he is doubtful whether he will return to England in the year 1834, as he intended, as he is strongly disposed to retire from his present occupation, and take up his residence at Genoa. He states that, in the event of his fixing at Genoa as his last resting place on earth, he will open an academy of music there, for instruction in his own system, by which he insists that two-thirds of the time now occupied in obtaining a proficiency in music may be saved. We understand from a friend of Paganini, who is well acquainted with his affairs, that his gains in this country amounted to twenty-three thousand four hundred pounds, and that his entire fortune exceeds seventy thousand pounds, a great part of which he has settled on his natural son, Achilles—a precocious child, on whom he dotes. There are, it is said, some curious restrictions in the settlement on his son. He is not to enjoy the property if his trustees detect him in gambling, or if he should ever become manager of a theatre. The Signor, it seems, has formed a fair estimate of the risk of theatrical speculation, and is determined that his heir shall not ruin himself by engaging in it.'

3d. In the Court of Bankruptcy yesterday, some of the creditors of Mr. T. Monck Mason, late lessee of the King's Theatre, attended to make the necessary affidavits of debt, and to furnish proofs of his having been a trader. Mr. Goldney, merer of Regent Street, proved a debt of 900*l.* Mr. Chappell, music publisher of Bond Street, stated that he had published for Mr. Mason the music and translation of *Robert le Diable*; Mr. Mason having paid the expenses of printing, and derived profit from the sale, to the amount, he believed, of 150*l.* for the music, and about 500*l.* from the translation. Mr. Commissioner Williams held this to be sufficient evidence of trading, when Mr. Mason appeared and surrendered himself. He said he should require some weeks to prepare his accounts, as his box-keeper was in Paris. It appeared that some persons were indebted to the concern for boxes, who would be offended if abruptly applied to. The commissioner said, that every proper courtesy would be shown them, but that they must be aware that the court would exercise a power over them that they perhaps did not expect.—(*Morning Chronicle.*)

6th. At the annual general meeting of the Philharmonic Society yesterday, it was determined to engage the Hanover Square Rooms for the next season. These have been let on lease to an active, spirited builder, who undertakes to enlarge the orchestra, to bring it lower in front, so as to admit the sound more readily, and in a less modified state, into the body of the room; to paint, gild, and otherwise repair the whole suite, and by a low and almost invisible partition so to divide off some of the side sofas, that those who have been accustomed to boxes, may yet be able to secure the same seats for the season. The concerts will now have the addition of a large organ, the occasional use of which, in grand orchestral pieces, may produce very fine effects, provided it is only entrusted to very judicious persons.

At the same meeting a resolution was passed, to offer M. Mendelssohn Bartholdy one hundred guineas for a new symphony, overture, and concerted vocal piece, and we may look forward to the production of probably the whole of these during the season ensuing.

8th. The Paris correspondent of a morning paper says, 'the Italian Opera is open, and though we have Rubini and other male singers of eminence, the want of a *prima donna* makes the theatre less attractive than it was last season. Madame Malibran has been delighting the Neapolitans at the *Theatre Del Fondo*, while PAGANINI the Second, M. De Beriot, has been exciting great applause at St. Carlos. Madame Malibran is expected at Bologna. As for Madame Pasta, she gave a grand concert for the poor at Como on the 20th of September, and intends, as it is said, to retire to a beautiful villa she has been building on the banks of that lake.

The *Académie Royale* treats us this evening to the fiftieth performance of Meyerbeer's *Robert le Diable*, which is still a great favourite with the Parisians, and brings in a receipt of about 9,000 francs every time it is played!

Madame Malibran does not, of course, object to De Beriot as *husband the second*, but she will not be pleased to hear him called the *second Paganini*. The seconds of a name have never been *great*, except in the case of Frederick of Prussia; and if that agnomen is to be given to any living violinist, it is surely due to De Beriot.

— 'But all is vanity!' truly said the preacher. Who now knows the name of Tartini? of Giardini? of La Motte?—Viotti is almost forgotten; and Paganini will only be mentioned twenty years hence, to prove the folly of an age that was worked up into a delirium by a single string of catgut, though it could be but little moved by the powers of four. The subjoined, which I met with lately in an old volume, may teach the Paganinis, and all other *itis*, humility. It is called

A MUSICIAN'S EPITAPH.

Ah! what avails, when wrapped in shroud,
Who juggled, who fiddled, or who sang the best!—
What are to me the crotchets, quavers all—
When I have found an everlasting rest?

10th. The Chinese have, they assure us, two eyes, while all the rest of mankind possess but one. To complete such a work as lately has been mentioned in the *Literary Gazette*, will require editors who each have ten times as many heads and hands as the most able and active of ours can pretend to boast. What a clever fellow, too, the Emperor of the Moon and China must be!—he only amuses himself, employs his vacant minutes, in directing the execution of a work in 168,000 volumes! While other potentates are taking a single day's hunting or shooting, he is despatching a dozen quartos! Really it is quite fit and proper that European princes should prostrate themselves before so mighty a monarch,—as he very reasonably expects them to do. But here is the account:—
'The present Emperor of China, who employs his leisure hours in literary pursuits, is now superintending the printing of a familiar or conversational dictionary in the Chinese language, which it is calculated, will extend to the enormous number of 168,000 volumes. 2,708 persons are constantly employed in editing this work. An old Chinese Encyclopedia is extant, consisting of 6,000 volumes, of which 68 alone are devoted to music.'

If the musical portion of the new work bear any proportion to that of the old, it will consist of about 181 volumes!

12th. The Philharmonic Society are pursuing a very spirited and useful career. To-day they have commissioned Messrs. J. B. Cramer and Cipriani Potter, to write two instrumental pieces, and Mr. Bishop a concerted

vocal piece with full accompaniments, for their concert. This proceeding, and the prospect it holds out of a further extension of patronage, will, no doubt, operate as a powerful stimulus to all professors in this country. It ought to extend its influence to the continental composers; for I am well persuaded, that should a really great work be sent to the society by any foreigner, though residing abroad, it would be most gladly received, and liberally remunerated.

14th. The Middlesex magistrates have, it seems, refused to re-lease White-Conduit-House, alleging that musical performances having taken place there, that large assemblies of persons having in consequence been collected together in one saloon, dangerously (they should have added) listening to overtures, songs, &c., instead of being dispersed in small parties, innocently drinking, smoking, perhaps intriguing, and otherwise morally passing their time. In consequence of this determination on the part of the *great unpaid and greatly paid*, a very respectable meeting was recently held at the house thus shut up, for the purpose of petitioning the Lord Chamberlain for a license. Among those who spoke on the occasion was Major Revell, who, after showing the harshness and injustice of the proceedings against that place of amusement, the conduct of the proprietor being unimpeached, stated, that 'it had been licensed for full fifty years, and in the beginning only afforded the amusement of a paltry organ and a few volunteer songs of no very high order. At present there was a marked improvement; the expense, though moderate, excluded the lower orders—at least, those inclined to riot and violence. There was a band that tastefully and correctly performed the overtures of Mozart, Weber, Cherubini, and Rossini, and other celebrated composers; and from the vocal performers, the very best songs might be heard. He wished that the magistrates had some idea of the philosophy of legislation; but how could they, when they every day proved that they do not understand its first rudiments? It was the best policy, in order to civilise a people, to give them an idea, a taste for, the fine arts:—

*Igneus didicisse fideliter artes
Emollit mores, nec sinit esse ferus.*

And those who contributed to the civilization of the people, promoted their real liberty and happiness. The magistrates who deprived the people of their music, might as well enter private libraries, and rob individuals of their books and pictures.'

16th. A letter from Naples, affords some information as to the state of the lyric theatres in that city. It will be obvious that the writer is much interested in Mad. Fodor's favour. He says—'Misdaines Fodor and Malibran have been delighting the amateurs of this city for the last few months, the latter, of course, taking the contr' alto parts. Mad. Malibran's engagement to sing at *La Scala* at Milan, (the grand theatre,) is necessarily broken off on account of her situation, which will confine her during great part of the season in which she had undertaken to perform. She has announced that she cannot appear in public before the *primavera* (spring). The king having diminished his contribution to the *St. Carlos*, the entrepreneur has hesitated about engaging so "expensive an artist" as Mad. Fodor, though the court and the subscribers will hear of nobody else, for the fact is, that none other fills the theatre. Barbeja's plea is, that he can get three for the price she demands, and he thinks with Mr. Mason, that quantity is preferable to quality. The king, it is said, is resolved to supersede

him in the direction at the expiration of his lease in April next, and to have the theatres carried on by the court.*

19th. A morning paper of this day in one of its Monday paragraphs of the minor kind, states that Pasta, Tamburini, Rubini, &c. are engaged for the King's Theatre next season. It is, of course, impossible to say what persons may be procured before the theatre opens, but it is certain that when the above statement was put forth, not one of those mentioned were engaged. Mad. Cinti Damoreau is secured, and offers have been sent to the others, but they are shy, and some of them, Rubini for instance, are engaged on the Continent till after Easter.

23d. It was resolved at a meeting of the Philharmonic Society this evening, to increase the number of those to be applied to for new compositions, and to request an instrumental piece from each of the following gentlemen,—the

Chevalier Neukomm, Mr. Moscheles, and Mr. Griffin; also a concerted vocal piece, with full orchestral accompaniments, from Messrs. Attwood, Horsley, and Novello. Some of these, it is hoped, may be produced at the concerta next year. The society likewise voted a piece of plate to M. Neukomm, as an acknowledgment for the septetto he wrote for the concerta of last season, and which on two occasions met with so marked a compliment from the subscribers.

It is rumoured that this body are about to publish scores of Haydn's twelve grand symphonies, and of those symphonies of Mozart and Beethoven which are not already in print. If this should really take place, the members will not only be conferring a great benefit on the present age, but leave behind them a permanent testimonial of their judgment and taste, as well as disinterested love of the art, and desire to promote it.

FOREIGN MUSICAL REPORT.

VIENNA.

Josephstädter Theater. This theatre was opened for the season on the 18th August, under the direction of M. Stöger. The first opera produced was *Pompeii's Letzter Tag* (L'Ultimo Giorno di Pompei), by Pacini. Mad. Zimmer and M. Pöck, who sustained the principal characters, elicited much applause; the choruses, too, were very effective. Herold's *Zampa* was subsequently performed with great success; in this, too, M. Pöck appeared to very great advantage.

Hofopertheater. M. Drska, from Prague, who made his appearance here as *Tamino* in *Die Zauberflöte*, gave universal satisfaction. The next opera, *Die Ochsenmuelle* (The Ox Minuet), has been brought out here with great care, and was well received; and the performance of *Fra Diavolo* was highly meritorious.

The old favourite operas have acquired fresh interest since the return of Wild, who has been singing in *Zampa* and *Iphigénie*, both of which have been given with extraordinary correctness; the excellent performances at the *Josephstädter Theater* having no doubt proved an incentive to additional exertions.

A concert has been given here for the benefit of the Institution for the Blind, the most remarkable features of which were the *Battle of Vittoria*, and Mehul's overture *La Chasse*, with twenty-four French horns. The vocalists were the Countess of Almasy, Baron von Rasonnet, Demille. Ehnes, MM. Titze and Lugano, and Mad. Huber, a lady with a tenor voice. There were sixteen piano-forte players, who performed Carl Czerny's arrangements for eight and four piano-fortes, and at the end of the concert, by way of *bonne-bouche*, a stunning triumphal march was played by forty trumpeters*.

BERLIN.

Mlle. Meiselbach, from the *Stadttheater* at Frankfurt on the Maine, has appeared here as *Agathe* in *Der Freyschütz*, *Rezia* in *Oberon*, *Amazili* in *Jessonda*, and as *Donna*

Elvira in *Don Juan*, with pretty general success; and Mad. Pirscher has performed the parts of *Jessonda* and *Donna Anna*, and concluded her performances with *Fidelio*. *Tancredi*, after a long repose, has been reproduced. Mlle. Lehman sustained the part of *Tancredi*, being the first time of her attempting so great and heroic a character, and her efforts merited the acknowledgments with which they were rewarded. Mlle. Hänel is returned to Berlin, and appeared as *Imogene* in the *Pirata*.

Königliche Theater.—Mlle. Grünbaum, formerly of the *Königstadt Theater*, has concluded an engagement here, and made her debut as *Amazili* in *Ferdinand Cortez*. She has since appeared as *Elvira* in *Die Stamme von Portici*, as *Zerlina* in *Don Juan*, and portrayed the latter character with considerable feeling, both as to singing and acting—(as regards the other singers, however, the opera was but indifferently represented)—and in *Irene*.

Mlle. Neureuther, from Munich, has appeared as *Rezia* in *Oberon*, and subsequently as *Donna Anna* in *Don Juan*; her voice is full-toned, particularly in the upper notes, but there is nothing worthy of observation in her singing, and her acting is indifferent.

Königstadt Theater. M. Jäger, an old favourite, is at present here, and performed the part of *Count Almariva* in *Der Barbier von Sevilla*, and *Georg Brown* in *Die Weisse Dame*, in which opera also Mad. Stoll, from the Court Theatre at St. Petersburg, sang the part of *Anna*. The quality of this lady's voice is good, but it wants cultivation. Mad. Kraus-Wranitzky has been singing with great success as *Sophie* in *Sargio*, and as *Ninetta* in *Die dichische Elster* (La Gazza Ladra.)

On the 10th October *Die Zauberflöte* was given with a new cast of characters. M. Reichal was *Sarastro*; he has a fine voice of great compass, but no other recommendation. Demille. Lenx sang, as the *Queen of Night*, not only with impassioned sweetness, but with remarkable pureness of intonation and precision of execution, and apparently without effort. On the 15th October, in celebration of the birthday of the Crown Prince, Meyerbeer's *Crociato*, never before performed in Berlin, was brought out at the *Königstadt Theater*; and at the *Königliche Theater* was given, for the first time, *Irene*, a grand opera by Carl Arnold. Mad. Pirscher was so seriously unwell as

* From the number and nature of the instruments employed in this unique concert, we would have guessed that it had been given for the benefit of the deaf rather than of the blind. The whole of this article from Vienna borders, we must in candour acknowledge, on the burlesque—(Editor.)

to be scarcely able to remain upon the stage during the performance, much less could she sing with either her usual voice or pathos; Demille. Grünbaum, too, was rather hoarse, and M. Bader moreover was obliged, in consequence of indisposition, to omit a considerable portion of his part. Notwithstanding these and other drawbacks, for every thing seemed to conspire against the composer, the music, the solid character of which is little in accordance with the frivolous taste of the day, must ultimately tend to increase his fame.

Neukomm's Oratorio, *Das Gesez des alten Bundes* (Mount Sinai), was performed at the Garrison Church on the 27th September, under the direction of the Chevalier himself; the principal parts were sung by Mad. Milder, MM. Bader and Devrient.

M. Moscheles gave a concert at the Opera House here on the 17th October, in which he played a new concerto of his own composition and an extemporaneous fantasia, which were received in the most flattering manner.

DRESDEN.

The opera *Salvator Rosa*—composed by Pasorelli, the text by Lyser—was recently produced here, and met with unqualified success. At its conclusion the composer was called forward, and greeted with applause.

PRAGUE.

A great sensation has been created by the first performance on these boards of Rossini's *Semiramide*. Mad. Podhorsky, who took the part of *Semiramis*, sang with very great feeling and tenderness, as did also Demille. Enmering as *Arace*. M. Illner was unfortunately unequal to the difficult part of *Assur*, but the rest of the characters were very creditably sustained.

A Demille. Blumenfeld has made her debut here as *Emmeline in Die Schweizerfamilie* with marked success; her subsequent performances have been *Agathe in Der Freyschütz*, and *Pamina in Die Zauberflöte*. She has a beautiful voice, and, judging from these three specimens, appears to possess decided talent; it is to be regretted, however, that her intonation is not at all times quite pure.

The second musical entertainment of the pupils of the Conservatory presented an entirely novel feature, being a concert of instrumental music exclusively. Among the pieces were Beethoven's grand symphony in D, and the overtures to *Don Juan* and Reissiger's *Felsenmühle*, all of which were exquisitely played. There were also various concertos of great merit, an adagio and polonaise for the violoncello, eliciting the greatest share of applause.

CARLSRUHE.

A young composer, Carl August Weber, professor of music at the Lyceum, at Rastadt near Baden, is much talked of here. At the Third Museum concert, an overture of his was given, the instrumentation of which is very good, and written in the present style, but there is nothing in it to create astonishment; it was received with great applause, which it had already previously met with at Mannheim. He has also written four choruses for soprano, mezzo-soprano, tenor, and bass, with harmonized accompaniment (for the Corpus Christi Festival), whose pleasing light melodies will, without doubt, secure for them a favourable reception in any Catholic Church. M. Weber has already composed several songs, piano-forte pieces, and violin quartets, which, though the author's diffidence has induced him to withhold them from the public, evince abundant traits of his talent as a composer; and to this,

too, he unites the advantage of being a distinguished performer on the violin.

GRÄTZ.

Donizetti's opera, *L'Enle di Roma*, has been given here for the benefit of Kapelmester Kinsky, who, it is stated, is about to leave the theatre. The reception of the opera was highly satisfactory.

M. Pagni, pupil of the Conservatory at Milan, known as the composer of several operas, and of a symphony for two orchestras, in which the second orchestra plays, note for note, the same music as the first, but begins one bar later, is engaged to come to Trieste next spring to write an opera. Mdle. Sedlacek is at present the prima donna. Elidoro Bianchi, the celebrated tenor singer, and teacher of singing at Milan, has been displaying his talents in Generali's *Baccanali di Roma*, in the character of *Sempronio*; his singing is entirely in the old Italian style. M. Emilio Serda, a Freuchman, has also been delighting us with his clear and deep voice di petto. An old opera of Pacini, *La Gioventù di Enrico V.*, experienced no very favourable reception.

The Società Filodrammatica is about to produce Bellini's opera, *I Montecchi e Capuleti*.

RIGA.

A youth, seventeen years old, of the name of Heinrich Meyer, lately gave an organ concert here; the young performer, who is blind, displayed good taste and extraordinary talent for his instrument.

MILAN.

On the 19th September, a concert was given by the pupils of the Conservatory, in which several pieces of music composed by the pupils were performed: namely, a tertzett by M. Quaranta, a duett by M. Eröff, a quartett by M. Fontana, &c. In the instrumental music, MM. Boyle, Balducci, and Storioli, (pupils of MM. Belloli, Rolla, and Merighi,) distinguished themselves on their respective instruments, the horn, violin, and violoncello. The distribution of the prizes took place at the Conservatorio on the following day. Count Hartig, the governor of Lombardy, presiding, and presenting them.

VENICE.

Mdle. Hoffmann, from Berlin, made her first appearance here as *Leodora* in Pacini's opera, *Gli Arabi in Gallia*, and was well received. In spring she goes to Milan, where she has concluded an engagement with the *Scala* and *Cannobiano* as primo musico.

ROME.

A singer of the name of Bandini lately made his debut here. He was announced to appear as *Lindoro* in the *Barbiere di Svegliata*: on the ground, however, of not being in good voice on the occasion, he took the part of *Basilio* instead, and was received with enthusiasm. A few nights afterwards he ventured to appear in the character of *Lindoro*, and was hissed.

Rubini has concluded an engagement to sing here twenty-four nights during the spring season, for which he is to receive 26,000 francs, and to have free lodgings.

GENOA.

Since the production of *Eliza di Montalieri*, we have had *Gabriella di Vergi*, an opera composed by Mercadante in Spain, but revised by himself here, which created a furor.

Mad. Schutz has been the idol of the Genoese during the whole of the season.

M. Corri Poltoni, who has been singing at Florence, is engaged for the ensuing spring at the *Teatro fario Felice*.

BOLOGNA.

Mad. Unger, at her benefit, gave one act of *Mercadante's Normanni*, and one act of the *Straniera*, and drew repeated bursts of applause. Copies of her portrait, drawn in the character of the *Straniera*, and crowned by Harmony, were distributed about the theatre, and bouquets of flowers, without number, were thrown from the boxes upon the stage; and while these tributes were being paid to her talent, the diploma of Honorary Member of the *Accademia Filarmonica* was presented to her—a distinguished honour and of very rare occurrence.

At a musical entertainment given at the Casino here, a concerto on the violin was performed by Mad. Paravicini.

LEGHORN.

The vocal strength of the Leghorn Theatre at the present time—and it is considered to be a very excellent company—consists of Frauiziska, Tachinardi, Persiani, prima donna. Rosamunda Pisoni, Carrara, primo musico, Elise Santelini, seconda donna, Fabius Farzoni, first tenor, Lorenz dal Rizzi, first, and Jacob Rappa, second bass singer.

PADUA.

A new opera, *I Saraceni in Sicilia*, composed by Persiani, the text by Romani, has been received here with furor; its great success, however, is to be attributed less to the merits of the composition, than to the exquisite singing and acting of Mad. Unger.

ANCONA.

A new opera, entitled *Edoardo in Scozia*, the composition of Signor Cocchi, has recently been brought out here. The representation was in every respect highly meritorious, and the opera met with complete success.

THE DRAMA.

That neither of the patent theatres, as they are called, are in a thriving state, is undeniable, and it seems to us, and has done so for some time past, more especially since the Report of the Dramatic Committee was printed, that the chief causes of failure are either unknown to the parties most interested, or that prejudice, or aversion to a thorough change, urges them on in the same path which has led to nothing but loss for many years past. The immense company at

character of *Colonel Feignwell*, and will shortly be produced.

COVENT GARDEN THEATRE

has been obliged to restrict its performances to three times a week. So much for a French manager of a London theatre!—In consequence of this extraordinary, and, we believe, unprecedented measure, a meeting of the performers was held on the 20th ult., when it was shown that the establishment consists of the following numbers:—

Actors	32
Actresses	16
Female Dancers	15
Male Do.	14
Gentlemen Choristers	10
Lady Do.	10
Orchestral Performers	40
Carpenters, Scene-shifters, Door-keepers, &c.	40
Supernumeraries on an average	30

making a total of 207 individuals, most of whom have families depending on them. But instead of exhibiting a list which was already well known to all parties concerned, some account, and a defence,—if a defence could have been set up—of the management should have been produced.

The amount of the losses already sustained during the present season, was stated at 7,000*l.*; but hopes were held out that after Christmas such attractions would be offered as would fully indemnify the lessee for the injury he has hitherto sustained. What these attractions are to be was kept a profound secret—and perhaps will remain so till long after the period named for divulging it.

DRURY LANE,

such a company as never before was collected at that or any other theatre, enables it to take the lead very decidedly, though not profitably in a pecuniary point of view. On the 30th of October a new musical drama, under the name of *THE DOOM-KIDS*, was produced, composed by Mr. BISHOP. It is full of *diablerie*, and is an obvious imitation of the *Freischütz* and *Robert le Diable*, the music as well as the dramatic incidents calling forth recollections of both in nearly every scene. There are in it, however, three or four clever and charming compositions, among which a sestet, and a song for Phillips, deserve to be particularly noticed.

But the piece did not prosper, it was therefore cut down to two acts, and was thus performed, though with no better success, and it apparently has taken its leave of the stage, and no other new musical work has yet been brought forward to supply its place; but *A Bold Stroke for a Wife*, with songs, &c., by Mr. BARNETT, is in a forward state of preparation, in which BRAHAM undertakes the arduous

THE
HARMONICON.

1832.

PART THE SECOND,
CONTAINING
A COLLECTION OF VOCAL AND INSTRUMENTAL MUSIC,
BY
BRITISH AND FOREIGN AUTHORS.

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ORIGINAL AND SELECTED MUSIC.

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OVERTURE

1

TO

The Opera of *Idomeneo*, composed by MOZART.

ALLEGRO.



JANUARY, 1832.

B



tr

f

tr

tr

p

f

p

Cres.

A poco.

4

OVERTURE TO IDOMENEO.—MOZART.

Cres. *forte.*

p *Cres.* *f*

ff

p *p* *sf* *p*

sf *p* *f* *p* *f* *p*

sf *p* *sf* *p* *sf* *p* *p*

Cres. *f* *Ped.*

8 8 8 8

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth-note chords and sixteenth-note runs. The bass staff contains a series of eighth-note chords and sixteenth-note runs. There are two asterisks (*) above the first and fourth measures of the bass staff. The word "Ped." is written above the second measure of the bass staff.

The second system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth-note chords and sixteenth-note runs. The bass staff contains a series of eighth-note chords and sixteenth-note runs. There are two asterisks (*) above the second and fourth measures of the bass staff. The word "Ped." is written above the first measure of the bass staff.

The third system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth-note chords and sixteenth-note runs. The bass staff contains a series of eighth-note chords and sixteenth-note runs.

The fourth system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth-note chords and sixteenth-note runs. The bass staff contains a series of eighth-note chords and sixteenth-note runs.

The fifth system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth-note chords and sixteenth-note runs. The bass staff contains a series of eighth-note chords and sixteenth-note runs. The word "Gva" is written below the bass staff, underlined, starting from the fourth measure.

The sixth system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth-note chords and sixteenth-note runs. The bass staff contains a series of eighth-note chords and sixteenth-note runs.

This musical score is for the Overture to Idomeneo by Wolfgang Amadeus Mozart. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is D major (two sharps). The time signature is 3/8. The score is marked with various dynamics: *p* (piano), *f* (forte), *Cres.* (Crescendo), and *ff* (fortissimo). The first system begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The second system starts with piano (*p*) and ends with forte (*f*). The third system begins with piano (*p*) and ends with piano (*p*). The fourth system starts with piano (*p*) and ends with piano (*p*). The fifth system begins with a crescendo (*Cres.*) and ends with forte (*f*). The sixth system starts with a piano (*p*) dynamic and ends with fortissimo (*ff*). The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

TWO GALLOP ADES,

7

COMPOSED FOR THE HARMONICON, BY JAMES SATCHELL, OF WARWICK.

No. 1.

The musical score is written for a Harmonicon, featuring a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The piece is marked 'No. 1.' and begins with a forte (f) dynamic. The melody in the treble staff is characterized by rapid sixteenth-note runs and accented notes. The bass staff provides a steady accompaniment of eighth-note chords. The score is divided into five systems. The first system includes a piano (p) dynamic marking. The second system features a fortissimo (ff) dynamic. The third system includes a piano (p) dynamic. The fourth system features a fortissimo (ff) dynamic. The fifth system concludes the piece. The notation includes various musical symbols such as beams, slurs, accents, and dynamic markings.

TRIO.

FINE. *p*

f *p*

Gallope
D. C.

No. 2.

p *f* *p*

f

The musical score is written for piano and bass. It consists of six systems of music. The first system begins with a treble staff containing a melodic line with eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. Dynamics include *f*, *Dim.*, *p*, *rf*, and *f*. The second system features triplets in the treble staff and a more active bass line. The third system continues the melodic and harmonic development. The fourth system is marked 'TRIO.' and shows a change in texture. The fifth system includes a section marked '8va' (octave) in the treble staff. The sixth system concludes with a 'Gallope D. C.' (Da Capo) instruction. The score is characterized by frequent use of slurs, accents, and dynamic markings to create a rhythmic and expressive effect.

f *Dim.* *p* *rf* *f*

p *f*

p *f*

TRIO.

p *Cres.* *f*

p

8va

f

Gallope D. C.

ANDANTE AND RONDOLETTA,

From the Ballet of *Zephyr and Rose*.

COMPOSED BY P. LINDBAINTNER, MAITRE DE CHAPELLE TO THE KING OF WURTEMBERG.

ANDANTE.

Dol.

p

sf

Musical score for *Andante and Rondoletta* by Lindpaintner, page 11. The score is in B-flat major and 3/4 time. It consists of six systems of piano accompaniment. The first system shows a flowing melody in the right hand and a supporting bass line in the left hand. The second system continues the melody with some chromaticism. The third system features a more active right hand with eighth notes. The fourth system has a similar active right hand. The fifth system includes a *Cres.* (Crescendo) marking in the left hand and a *f* (forte) dynamic in the right hand. The sixth system ends with a *ff* (fortissimo) dynamic and a *8va* (octave) marking in the right hand.

Allegretto.

RONDOLETTO.

p

gva

ff

loco.

p

gva

ff

FIN.

loco.

p

TRIO.

Dal Segno
al Fine.

p

b.

Rondoletto D. C.
sin' al Fine.

CANZONET,

"Thy gentle beauty's soft control."

COMPOSED BY H * * * ; ARRANGED BY T. LATOUR.

(From the REMEMBRANCE for 1832. See Review.)

p

fz

p

1. Thy gen - tle beau - ty's soft con - trol, Those eyes, those eyes of
 2. But when the vir - tues there that grew, First o'er my cloud of

melt - ing blue, With charm re - sist - less o'er my soul Af -
 sor - row shone. Then, on - ly then, I tru - ly knew The

s *s* *s* *s* *s*

Dol.

fec - tion's tend' rest bond-age threw. I bow'd be-fore thee
price - less tren-sure I had won. The am - ber thus its

through thy heart, A stran - ger yet to grief and care, Had
gift - ed stores Un - folds in fie - ry tri - al bound; There

on - ly play'd the hap - py part, Where all was hap - py, bright, and
shows its la-tent worth and pours Ce - les - tial fra - grance sweet - ly

fair.
round.

B A L L A D,

The Royal Wooer.

COMPOSED BY HENRY R. BISHOP;—THE WORDS BY J. R. PLANCHE, F.S.A.

(From HISTORICAL BALLADS AND SONGS. See Review.)

MODERATELY SLOW,
AND
WITH SOOTHING
EXPRESSION.

Kneel'st thou, love - ly la - - dy?

Ra - ther let the knee Of the no - blest here, or prince or peer, Fair dame, be

bent to thee! Weep'st thou, gen - tle la - - dy? For

ev - ry li - quid gem Love shall count thee o - rient pearls In a queen - ly

Largo.
di - a - dem.
colla voce. a tempo.

2nd Verse.

A sui - tor art thou, la - dy? Shall he then plead in vain, Who
craves a boon, sweetheart, of thee! His own bright su - ze - raine!
Land - less art thou la - dy? Look from Eng-land's throne,
Largo. tempo 1mo.
East or west, as seems thee best,—That land is all thine own!

GERMAN ROBBER'S SONG AND CHORUS,

“Flow on, thou purple river.”

COMPOSED BY KULAU; TRANSLATED, ADAPTED, AND PRESENTED TO THE HARMONICON,
BY HELE TREVELLE.

ALLEGRETTO.

The musical score is written for voice and piano. The tempo is marked 'ALLEGRETTO.' The key signature has one sharp (F#), and the time signature is common time (C). The piano part begins with a pedal point (Ped.) and a forte dynamic (ff). The vocal line is in a single staff, and the piano accompaniment consists of two staves (treble and bass clef). The lyrics are written below the vocal staff.

Flow on, thou pur - ple ri - - - ver; We in
 tune - ful praise bow down to thee; And as we sip thy
 wa - ters flow - ing, How fine's the tri - bute we're - - be - stow - ing, Oh god - like

and ere - a - ting wine! We drink and love thy life di - vine. While

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are: "and ere - a - ting wine! We drink and love thy life di - vine. While".

gob - lets clash, and swells a - long The hun - ter's cry! the rob - ber's

The second system continues the melody and accompaniment. The piano part includes a dynamic marking of *p* (piano). The lyrics are: "gob - lets clash, and swells a - long The hun - ter's cry! the rob - ber's".

CHORUS.

song! While gob - lets clash, and swells a - long The hun - ter's cry! the

While gob - lets clash, and swells a - long The hun - ter's cry! the

The third system is the chorus, indicated by the heading "CHORUS." above the staff. It features a vocal melody and a piano accompaniment. The piano part includes a dynamic marking of *ff* (fortissimo). The lyrics are: "song! While gob - lets clash, and swells a - long The hun - ter's cry! the" and "While gob - lets clash, and swells a - long The hun - ter's cry! the".

rob - ber's song!

Sya

loco.

ff

II.

How cold art thou, bright god of wine,
 In towns!—The waving woods are thine!—
 Thou tellest, to the running fountains,
 Of girls who dwell upon the mountains,
 Whose fleet and fearless spirits soar
 Where blushful wine is dash'd with gore—
 While goblets clash, and swells along
 The hunter's cry! the robber's song! } *Bis.*

OVERTURE to *Les Aveugles de Toledo*, by MEHUL.

21

MODERATO.

The Moderato section of the Overture to *Les Aveugles de Toledo* by Mehul is written for piano. It begins with a treble and bass staff. The treble staff starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The bass staff also features a triplet of eighth notes. The tempo is marked MODERATO. The score includes several musical notations: *ff* (fortissimo), *Ped.* (pedaling), *p* (piano), and *ff* (fortissimo). There are also asterisks (*) and a bracketed '3' indicating a triplet. The key signature is one sharp (F#). The time signature is 2/4. The section ends with a double bar line and a repeat sign.

ALLEGRO MODERATO.

The Allegro Moderato section of the Overture to *Les Aveugles de Toledo* by Mehul is written for piano. It begins with a treble and bass staff. The treble staff starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The bass staff also features a triplet of eighth notes. The tempo is marked ALLEGRO MODERATO. The score includes several musical notations: *p* (piano), *Ped.* (pedaling), and *ff* (fortissimo). There are also asterisks (*) and a bracketed '3' indicating a triplet. The key signature is one sharp (F#). The time signature is 2/4. The section ends with a double bar line and a repeat sign.

This musical score is for the Overture of "Les Aveugles de Tolède" by Méhul. It is written for piano (p) and violin (dol.). The score is arranged in six systems, each with a piano part on the left and a violin part on the right. The piano part is written in a grand staff (treble and bass clefs) and features a complex, rhythmic accompaniment. The violin part is written in a single staff and features a melodic line with various ornaments and trills. The score is marked with "p" (piano) and "dol." (dolce). The key signature is one flat (B-flat), and the time signature is 2/4. The score is written in a clear, legible font, with notes and rests clearly visible. The overall style is classical, typical of the 18th or 19th century.

The musical score is written for piano and consists of six systems of grand staves. The first system begins with a treble staff containing a melodic line and a bass staff with a dense, rhythmic accompaniment. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system features a 'Ped. ff' marking in the bass staff and an asterisk in the treble staff. The fourth system has a 'pp' marking in the bass staff. The fifth and sixth systems show the continuation of the melodic and accompanimental themes, with various dynamic markings and articulations throughout.

1st. 2nd.

cres

cen do il

ff

p

mf

p

fz

This musical score is for the Overture 'Les Aveugles de Tolède' by Méhul, page 25. The music is written for a piano and a violin. The key signature is G major (one sharp) and the time signature is 3/4. The score consists of six systems of music. The piano part is written in the bass clef, and the violin part is written in the treble clef. The first system begins with a forte (f) dynamic marking. The second system begins with a piano (p) dynamic marking. The third system features a melodic line in the violin. The fourth system begins with a piano (p) dynamic marking. The fifth and sixth systems continue the melodic and harmonic development. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

This musical score is for the Overture of "Les Aveugles de Tolède" by Méhul. It is written for piano and features six systems of music. The notation includes treble and bass staves joined by a brace. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a piano introduction with a treble staff melody and a bass staff accompaniment. The second system introduces a forte (ff) section. The third system continues the piano accompaniment. The fourth system features a forte (f) section. The fifth system includes a fortissimo (fz) section with a pedal (Ped.) marking. The sixth system concludes the piece with a final chord marked with an asterisk (*).

ff

f

fz *Ped.* *

Ped. *

TYROLIAN AIR,

WITH VARIATIONS, BY F. KUHLAU, (OF COPENHAGEN.) Op. 42.

TEMA.
—
ALLEGRO.

Var. I.

pp Ped.

II.

III. 2nd time 8va alta.

p 2nd time 8va alta.

V. S.

Cres. *Dim.*

IV.

Measures 1-4 of section IV. Treble clef, key of D major. Dynamics: *p* (piano), *Cres.* (crescendo).

V. *Leggiero.*

Measures 5-8 of section V. Treble clef, key of D major. Dynamics: *mf* (mezzo-forte), *p* (piano). *Leggiero.* (light). Measure 8 ends with a repeat sign.

Measures 9-12 of section V. Treble clef, key of D major. Dynamics: *p* (piano). Measure 12 ends with a repeat sign.

VI.

Measures 13-16 of section VI. Treble clef, key of D major. Dynamics: *For.* (forte). Measure 16 ends with a repeat sign.

VII. *loco.*

Measures 17-20 of section VII. Treble clef, key of D major. Dynamics: *p* (piano), *Cres.* (crescendo). *loco.* (ad libitum).

VIII.

p

IX.

f *p* *Ped.*

Cres.

p *Piu moto.*

Cres. *p Ped.*

loco. *gva* *loco.* *f*

GRAND MARCH,

COMPOSED BY J. KÜFFNER.

MODERATO.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of grand staves. The tempo is marked 'MODERATO.' The score includes various dynamic markings: *ff* (fortissimo), *fz* (forzando), *p* (piano), *ffp* (fortissimissimo), *f* (forte), and *rf* (rassonnato forte). Pedal markings include 'Ped.' and '* Ped.'. There are also asterisks (*) placed above certain measures. The notation features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a final cadence in the fifth system.

ffz p Staccato.

p

poco - a - poco - crescendo. ff

p *p* *Cres.* *ff* *ff*

Cres. *f* *FINE.*

TRIO.
Dolce. p

ff *ff* *ff*

Cres. *f* *D. C.*

MINUET AND TRIO,

FROM

HAYDN's *Symphony in E Minor*.

ARRANGED FOR THE PIANO-FORTE, BY C. D. STEGMANN.

ALLEGRETTO

The musical score is written for piano-forte and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is E minor (three sharps: F#, C#, G#). The time signature is 3/4. The tempo is marked ALLEGRETTO. The score includes dynamic markings of piano (p) and forte (f). The first system begins with a piano (p) marking in the bass staff. The second system features a forte (f) marking in the treble staff. The third system has a piano (p) marking in the bass staff. The fourth system has a piano (p) marking in the treble staff. The fifth system has a piano (p) marking in the bass staff. The score concludes with a double bar line and repeat dots.

MINUET AND TRIO,—HAYDN.

33

[illegible]

SONG,

"Yes, thou may'st sigh."

SUNG BY LOUISE, IN SIR WALTER SCOTT'S NOVEL, *THE FAIR MAID OF PERTH*.

COMPOSED AND PRESENTED TO THE HARMONICON,
BY JOHN THOMSON, ESQ.

LARGHETTO
CON
DUOLO.

Yes! thou may'st
sigh, And look once more at all a-round: At stream and bank, and
sky and ground: Thy life its fi-nal course hath found,

p *pp* *sf*

And thou must die! - - -

Be not a - fraid: 'Tis but a pang and then a thrill— A fe-ver fit,

and then a chill, And then an end of hu-man ill— - -

For thou art dead! - - -

S O N G,

W | " Alas! since we too parted."

COMPOSED BY L. SPOHR. THE WORDS TRANSLATED FROM THE GERMAN OF
HEINRICH SCHMIDT, FOR THIS WORK.

AFFETTUOSO.

A - - las! since we two part - - ed, No

joy has beam'd on me; I join the mer-ry heart-ed, But can-not

join - - - - their glee. The dance, the song of glad-ness, But

dou - ble all my sad - ness: Haste, thou lone mid - night hour, And

fz *pp* *f* *Dim.*

I will seek my bower.

p

2d. VERSE.

I'll seek my bower, and sad - - ly Will muse on days gone by, When

here we met so glad - ly, And breath'd the ten - der - - - - - sigh. This

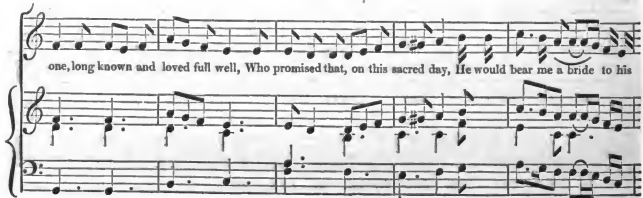
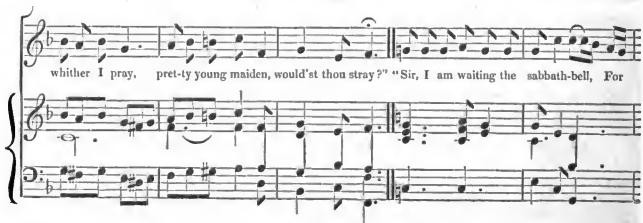
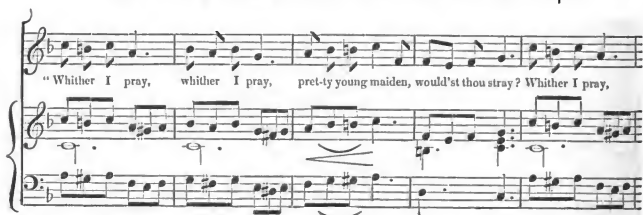
soft and stil - ly hour Can boast a ma - gic pow - er, Can

bid me see thee near, And thy soft ac - cents hear.

THE SABBATH BRIDAL,

A DIALOGUE.

COMPOSED AND PRESENTED TO THE HARMONICON, BY MISS MARY LINWOOD.

ALLEGRETTO
MODERATO.

bower a-way."

Ped. *fr* "He sends me to thee with this

*

wil-low wreath, To re - call the fond words he used to breathe. He will wed one as fair as

thou to day ; And he gives me to woo thee, if so I may."

"That willow wreath I need not wear: For this do thy tell-tale eyes de-clare—Let him

wed his fair maid, and to her be true—So now thou may'st woo me, and win me too."

Lento sempre a piacere.
He has doff'd his disguise—he has chang'd his tone: By the

f a tempo.
pret-ty young maiden he was known.—They have knelt at the al-tar—pro-nounc'd their vow,— And the

bells ring so mer-ri-ly for them now.

INTRODUCTION AND RONDO,

41

From the Opera of *Fernand Cortez*.

COMPOSED BY SPONTINI; ARRANGED FOR THE PIANO-FORTE.

ALLEGRO
MARCATO.

The musical score is written for piano-forte and consists of five systems of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system is marked 'ALLEGRO MARCATO.' and 'ff'. The second system is marked 'fz'. The third system is marked 'fz'. The fourth system is marked 'tr' and 'ff'. The fifth system is marked 'tr' and 'fz'. The score features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings.

First system of musical notation. The treble clef staff features a melodic line with trills (tr) and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with trills (tr). The bass clef staff includes a fortissimo (fz) dynamic marking.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff includes a piano (Pcd.) dynamic marking. The system concludes with a double bar line and a small asterisk (*).

Dimin. e smorz.

Fourth system of musical notation. The treble clef staff begins with a rest, followed by a melodic line. The bass clef staff features a piano (p) dynamic marking. The tempo is marked ALLEGRO MODERATO.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff provides a rhythmic accompaniment with eighth notes.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff provides a rhythmic accompaniment with eighth notes.



This musical score is for the Introduction and Rondo by Spontini, page 44. It is written for piano and features six systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score includes various dynamic markings: *p* (piano) at the beginning of the first system, *ff* (fortissimo) in the second system, *p* in the fourth system, and *f* (forte) in the sixth system. The tempo/mood marking *Animez.* (Animate) appears in the fifth system. The notation includes a variety of note values, rests, and articulation marks such as accents and slurs. The piece concludes with a final cadence in the sixth system.

This musical score is for the Introduction and Rondo by Spontini, page 45. It is written for piano and features six systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system shows a forte (*fz*) dynamic. The second system begins with a piano (*pp*) dynamic. The third system includes a fortissimo (*ff*) dynamic. The fourth system is marked with a piano (*p*) dynamic. The fifth system features a fortissimo (*ff*) dynamic. The sixth system concludes with a piano (*pp*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. There are also some editorial markings, such as dotted lines and slurs, indicating phrasing and articulation.

This musical score is for the Introduction and Rondo by Spontini, page 46. It is written for piano and features six systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system shows a lively introduction with sixteenth-note patterns in the right hand and chords in the left. The second system continues this pattern. The third system introduces a more melodic line in the right hand. The fourth system features a first ending (1st.) and a second ending (2nd.) marked above the right-hand staff. The fifth system is a dense texture with many sixteenth-note chords in the right hand. The sixth system begins with a 'Ped. ff' (Pedal forte) marking and continues with a complex, rhythmic pattern in the right hand. The score concludes with a final cadence in the right hand and sustained chords in the left.

INVOCATION,

FROM

I Capuletti e Montecchi, (or, Romeo and Juliet,) an Opera Sèria,

COMPOSED BY BELLINI.

ANDANTINO
SOSTENUTO,
QUASI
LENTO.

Sempre p

ROMEO.

Deh tu, deh tu, bell'

a - ni - ma! Che al ciel che al - ciel - as - cen - di, A me a me ri -

vol - gi - ti, Con te con te mi pren - di; Co -

sì co - sì scor - dar - mi Co - sì co - sì las -

ciar - - mi Non puoi, non puoi, bell' a - ni - ma, Nel'

mio nel mio do - lo - - re. non puoi non puoi scor-

dar - mi, non puoi, bell' a - ni - ma, nel mio do - - lor. - - Non

puoi non puoi scor - dar - mi, non puoi, bell' a - ni - ma, nel mio do -

lor, non puoi non puoi nel mio do - lor non puoi non

puoi nel mio do - lor.

POLONAISE SENTIMENTALE,

COMPOSED BY C. CZERNY.

MODERATO.

p Dolce.

f

p f sf p Dolce.

Cres. sf Dim.

Dolce.

Sva. *loco.* **TRIO.**

pp *FINE.* *Dolce.*

Sva.

loco. *pp*

Cres.

Sva. *loco.* *sf* *pp*

D. C.

MINUETTO IN CANONE,

COMPOSED BY MOZART.

[FROM BEAUTIES OF SACRED HARMONY. See Review.]

ALLEGRETTO.

The musical score is written for piano and violin. It consists of five systems of staves. The first system is marked *f* and includes the instruction *Svi ad lib.* below the piano staff. The second system continues the melody. The third system includes dynamic markings *p*, *ppf*, *ppf*, and *p*. The fourth system includes *fp* markings. The fifth system includes trill markings (*tr*) and a *tr* marking on the piano staff. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat).



TRIO in Canone al Rovescio.



"AVE MARIA!"

WORDS BY SIR WALTER SCOTT:—MUSIC BY MADAME MENDELSSOHN-BARTHOLDY.*

ANDANTE

A - - ve Ma - ri - a! Maid-en

mild! List - en to a maid-en's pray - er: Thou can'st hear, though

from the wild, Thou can'st save a - mid de - spair! Soft

may we sleep beneath thy care, - - - Though banished, out-cast, and re-

viled. O Maid-en! hear a maid-en's pray-er— O Mo-ther! hear a sup-pliant

child! O Maid-en! hear a maid-en's pray-er— O Mo-ther! hear a sup-pliant

child— Ave Ma-ri-a!

sf

Dim.

pp

SONG,

" 'Tis time this heart should be unmoved."

COMPOSED BY W. P. S.;—THE WORDS BY LORD BYRON.

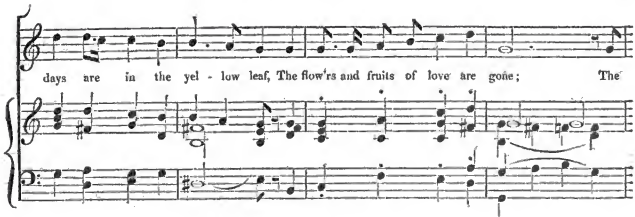
MODERATO. *mez.*

'Tis

time this heart should be unmoved, Since o-thers it has ceased to move, Yet

p

though I can-not be be-loved, Still let me love. My



II.

The fire that on my bosom preys
Is lone as some volcanic isle;
No torch is kindled at its blaze—
A funeral pile!
The hope, the fear, the jealous care,
The exalted portion of the pain
And power of love, I cannot share,
But wear the chain.

III.

But 'tis not *thus*—and 'tis not *here*—
Such thoughts should shake my soul, nor *now*,
Where glory decks the hero's bier,
Or binds his brow.
The sword, the banner, and the field,
Glory and Greece, around me see!
The Spartan, born upon his shield,
Was not more free.

IV.

Awake! (not Greece—she is awake!)
Awake, my spirit! Think through *whom*
Thy life-blood tracks its parent lake,
And then strike home!
Tread those reviving passions down,
Unworthy manhood!—unto thee
Indifferent should the smile or frown
Of beauty be.

V.

If thou regret'st thy youth, *why live*?
The land of honourable death
Is here:—up to the field, and give
Away thy breath!
Seek out—less often sought than found—
A soldier's grave for thee the best;
Then look around, and choose thy ground,
And take thy rest.

SIX MONFRINAS, FOR THE GUITAR.

COMPOSED BY GIULIANI, OF VIENNA. Op. 12.

No. 1.



No. 2.



No. 3.



No. 4.

No. 5.

No. 6.

[These if played consecutively form one piece, which may be agreeably lengthened by repeating them in an inverted order, ending with the first. They may be made to suit the Piano-forte by occasionally taking the base notes an octave lower.]

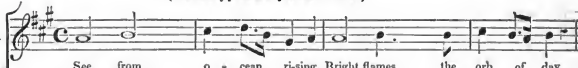
ROUND,

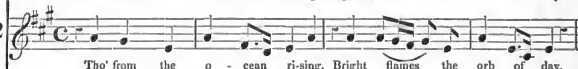
" See from Ocean rising,"

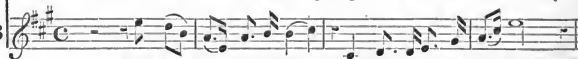
BEING THE DUET IN PAUL AND VIRGINIA,


COMPOSED BY J. MAZZINGHI, ESQ., ARRANGED FOR THREE VOICES, WITHOUT
ACCOMPANIMENT, BY O. B. OF CARLISLE.


(Published by permission of Mr. MAZZINGHI.)

1  See from o - cean ri-sing, Bright flames the orb of day,


2  Tho' from the o - cean ri-sing, Bright flames the orb of day,

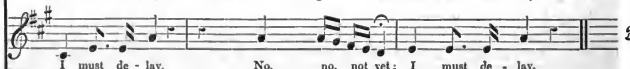
3  From yon grove va-ried songs Chace, chase Vir-gi - nia's slum-bers.

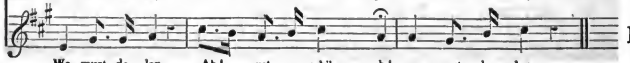
 From yon grove the va - ried songs Shall slum-bers from Vir - gi - nia

 Ah! not yet the hour of meet - ing, No, not yet Vir - gi - nia;

 Ah! yet a - while, ah! yet, ah! yet, a-while, we must de-lay,

2  chace, chace a - way, slum-bers from Vir - gi - nia, chace, chace a - way.

3  I must de - lay. No, no, not yet; I must de - lay.

1  We must de - lay, Ah! yet a - while, ah! we must de - lay.

OVERTURE

TO

WEIGL's Opera *Das Weisenhaus*.

ARRANGED BY THE COMPOSER.

ANDANTE.

ALLEGRO.

tr *p* *rall.* *Cres.*

62

OVERTURE TO DAS WEISENHAUS,—WEIGL

f

Cres.

ff *Ped.* *

f *p* *f* *p* *p*

f *f*

p *p*

1st. 2nd.

p *Cres.* *f*

p *fz*

p *Cres.* *f* *f* *fz*

f *f* *f* *p*

p *f* *p*

p *f* *p* *p*

f *p* *Cres.*

f *f*

This musical score is for the Overture to *Das Weisenhaus* by Franz Weigl. It is written for piano and celesta. The key signature is B-flat major (two flats) and the time signature is 4/4. The score consists of six systems of music.

The first system shows the piano introduction with a "Ped." (pedal) marking and a celesta entry marked with an asterisk (*). The second system features dynamic markings of *f* (forte), *p* (piano), and *sf* (sforzando) for the piano, and a *p* marking for the celesta. The third system includes first and second endings for the piano part, marked "1st." and "2nd." respectively. The fourth system continues the piano and celesta accompaniment. The fifth and sixth systems show the final development of the piano and celesta parts, ending with a final cadence.

sf f Cres. ff

sf sf sf sf

f f f f

Cres. b

ff

*FINE.

Ped.

" Spirit! serene and pale,"

GLEE FOR FIVE VOICES,

COMPOSED AND PRESENTED TO THE HARMONICON, BY K. R. PYE, OF EXETER.

CANTO 1mo. *pp* Spi - rit! se - rene and pale, Hail to thy

CANTO 2do. Hail, hail, hail to thy

ALTO, SVA BASSA. Hail, hail, hail to thy

TENORE, SVA BASSA. Hail, hail, hail to thy

ACCOMPANIMENT. *pp*

BASSO. Hail, hail, hail to thy

mo - dest grace! Thy sha - dow - y form I trace, Light

mo - dest grace! Thy - - sha - dow - y form I trace, Light

mo - dest grace! Thy sha - dow - y form I trace, Light

mo - dest grace! Thy sha - dow - y form - - I trace,

mo - dest grace! Thy form I

Cres. float - ing on the gale, And shed - ding ho - ly *pp* peace On

Cres. float - ing on the gale, And shed - ding ho - ly *pp* peace On

Cres. float - ing on the gale, And shed - ding ho - ly *pp* peace On

Cres. And shed - ding ho - ly *pp* peace On

Cres. trace, Llight float - ing on the gale, And shed - ding ho - - ly

Rall. lake and dale! *FINE.* Up - on thy fore-head fair - - - A

Rall. lake and dale! Up - on thy fore - head a

Rall. lake and dale! Up - on thy fore-head

Rall. lake and dale! *FINE.* Up - on thy fore - head a

Rall. peace On lake and dale!

quiv' - ring moon - beam plays, And mid the tres - ses

moon - - beam plays, And mid the tres - ses

fair - - A quiv' - ring moon-beam plays, And

moon - beam plays, And mid the tres - ses

And mid the

plays, Of thy lux - u - riant hair. Spi - rit! se-

plays, Of thy lux - u - ri - ant hair.

mid the tresses plays - - - Of thy hair Hail, Spi - rit!

plays, Of thy lux - u - riant hair. Hail, Spi - rit!

tresses plays Of thy lux - u - riant hair.

B A L L A D,

"The Woman fo'k."

THE POETRY BY THE ETTRICK SHEPHERD: COMPOSED EXPRESSLY FOR THE HARMONICON
BY EDWIN J. NIELSON, MEMBER OF THE ROYAL ACADEMY OF MUSIC.

MODERATO. *Ben macata.*

O sair - ly may I rue the day, I fan-cied first the wo-man-kind; For

aye sin syne I ne'er can hae Ae quiet thought or peace o' mind! They has plagued my heart and

pleased my c'e, An' teased an' flat-ter'd me at will, But aye, for a' their witch-e - rye, The

f Animato.

paw-ky things I lo'e them still. O the wo-man-fo'k! O the wo-man-fo'k! But

Rall. p a tempo primo.

they hae been the wreck o' me; O wea-ry fa' the wo-man-fo'k, For they

p a tempo primo.

win-na let a bo-dy be!

f Macato.

II.

I hae thought an' thought, but darena tell,
I've studied them wi' a' my skill,
I've lo'ed them better than mysell,
I've tried again to like them ill.
Wha sairest tries will sairest rue
To comprehend what nae man can;
When he has done what man can do,
He'll end at last where he began.

O the woman-fo'k! O the woman-fo'k, &c.

III.

That they hae gentle forms an' meot,
A man wi' half a look may see;
An' gracefu' airs, an' faces sweet,
An' waving curls aboon the bree;
An' smiles as soft as the young rosebud,
An' een sae pawky, bright an' rare,
Wad lure the laverock from the clud—
But, laddie, seek to ken nae mair!

O the women-fo'k! O the women-fo'k! &c.

IV.

Even but this night nae farther gae,
The date is neither lost nor lang,
I tak ye witness ilk a ne,
How fell they fought, and fairly dang.
Their point they've carried right or wrang,
Without a reason, rhyme, or law,
An' forced a man to sing a sang
That ne'er could sing a verse ara.

O the women-fo'k! O the women-fo'k! &c.

T H È M E V A R I É,

PAR

A. F. WÜSTROW.

ANDANTE.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning of the lower staff.

II. *Sempre piano e legato.*

The second system of musical notation, labeled 'II. *Sempre piano e legato.*', consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The subsequent four staves are in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The notation includes various musical symbols such as slurs, ties, and repeat signs, indicating a continuous and legato performance style.

III. *Allegro non troppo.*

III. *Allegro non troppo.*

The musical score is written for piano in 3/8 time, featuring a key signature of one sharp (F#). It consists of six systems of two staves each. The notation includes various dynamics, articulation, and performance instructions:

- System 1:** Treble staff begins with a piano (*p*) dynamic. The bass staff has a 4-measure rest followed by a 9-measure rest, then continues with the melody. A first ending bracket with a repeat sign and a first ending '1' is indicated above the treble staff.
- System 2:** The bass staff begins with a forte (*f*) dynamic. The treble staff continues the melody.
- System 3:** The treble staff has a piano (*p*) dynamic. The bass staff includes a crescendo (*Cres.*) and a forte (*f*) dynamic. A repeat sign is present in the bass staff.
- System 4:** The treble staff has a piano (*p*) dynamic. The bass staff includes a *Ped.* (pedal) instruction and an asterisk (*) marking a specific measure.
- System 5:** The treble staff continues the melody. The bass staff continues with chords and single notes.
- System 6:** The treble staff includes a crescendo (*Cres.*) marking. The bass staff continues with a steady eighth-note accompaniment.

A musical score for a piano piece titled "THEME VARIE,—WUSTROW." The score is written for piano and consists of six systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a treble and bass clef. The first system features a melody in the treble and a bass line in the bass, with dynamics *f* and *ff*. The second system continues the melody and bass line, with dynamics *p* and *f*. The third system shows a more complex texture with a melody in the treble and a bass line in the bass, with dynamics *f* and *ff*. The fourth system features a melody in the treble and a bass line in the bass, with dynamics *p* and *ff*. The fifth system shows a melody in the treble and a bass line in the bass, with dynamics *p* and *pp*. The sixth system concludes the piece with a melody in the treble and a bass line in the bass, with dynamics *p* and *pp*, and ends with the word "FINE.".

f *ff*

p *f*

f *ff*

p *ff*

p *pp* *ff* FINE.

AN ANDANTINO,

[COMPOSED BY MUZIO CLEMENTI:—(FROM HIS Op. VII.)

ANDANTINO,
POCO
ALLEGRETTO.

The musical score is written for piano and consists of five systems of staves. The first system includes the tempo and dynamic markings. The key signature has one sharp (F#), and the time signature is 3/4. The score features a variety of musical notations, including chords, arpeggios, and melodic lines. Dynamics such as *p*, *f*, *ff*, *Dim.*, *p*, and *sf* are used throughout. The piece concludes with a final chord in the fifth system.

ANDANTINO,—CLEMENTI.

77

p

Dim.

f

p *f* *ff* *p*

ff

f *p* *p*

ARIETTA DA CAMERA,

“ Ah rammenta, o bella Irene.”

COMPOSED BY MERCADANTE.

ANDANTE
MOSSO.

Ah ram-men-ta, o bel-la I-re-ne, Che giu-ra-sti a me co-

stan-za; Ah ri-tor-na a-ma-to be-ne, Ah ri-tor-na al primo a-

-mo-re. Ri-tor-na, ri-tor-na al

pri - - - - - mo a - - - - - mor.

Qual con - for - to, oh Dio! m'a - van - - - za, Chi sa - rà la mia spe -

ran - za, Per chi vi - - - ve - re degg' - io, Se più

mio non è quel cor? se più mio non

è quel cor? se più mio non è - - -

- - - - - nò è quel cor? se più

mio - - - - - non è - - - - - quel cor? - - - - -

se - - - - - più mio - - - non è quel cor?

OVERTURE

81

TO THE

German Burletta, *Die Berliner in Wien* (The Berliner in Vienna.)TEMPO DI
MARCIA.*Allegro Vivace.*



First system of musical notation. The treble and bass staves are in G major (one sharp). The music features a complex texture with many beamed sixteenth and thirty-second notes. A dynamic marking of *ff* (fortissimo) is present. The tempo marking *Poco piu moto.* is written above the treble staff.

Second system of musical notation. The texture continues with similar rhythmic patterns. The bass staff has a fermata over a whole note at the end of the system.

Third system of musical notation. The treble staff has a key signature change to F major (two flats). A dynamic marking of *mf* (mezzo-forte) is present. The bass staff has a *Ped.* (pedal) marking and an asterisk (*) above a measure.

Fourth system of musical notation. The music continues with a steady flow of sixteenth notes in both staves.

Fifth system of musical notation. The system concludes with a double bar line. It includes a *ff* marking, a *Ped.* marking, and an asterisk (*) above a measure.

CORELLI'S 11th SONATA FROM OPERA SECONDA,

NOW FIRST ARRANGED FOR THE PIANO-FORTE OR ORGAN.

(This is the Composition performed with so much effect at the Ancient and Philharmonic Concerts, by MESSRS. LINDLEY, CROUCH, and DRAGONETTI, who play it an octave lower.)

PRELUDIO,
ADAGIO.

8 8 8 8

8 8 8 8

8 8

ALLEMANDA,
PRESTO.

f mez.



GIGA
ALLEGRO.

The musical score is written for piano and violin. It consists of six systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked "GIGA ALLEGRO.".

The first system shows the beginning of the piece. The piano part features a steady eighth-note accompaniment, while the violin part has a more melodic line with eighth and sixteenth notes.

The second system continues the melodic development in the violin part, with the piano accompaniment providing harmonic support.

The third system introduces dynamics: "mez." (mezzo-forte) in the violin and "f" (forte) in the piano. The piano part has some octaves marked with the number "8".

The fourth system features a trill ("tr") in the violin and a piano ("p") dynamic in the piano part. The violin part also has a "mez." marking.

The fifth system continues with a trill ("tr") and a forte ("f") dynamic in the violin, and a piano ("p") dynamic in the piano part. The piano part has octaves marked with "8".

The sixth system concludes the piece with a trill ("tr") and a first ending ("1st.") in the violin, and a trill ("tr") and a second ending ("2nd.") in the piano. The piano part has octaves marked with "8".

VARIATIONS ON AN AIR

From MOZART's *Don Giovanni*,

COMPOSED BY C. CHAULIEU.

INTRO-
DUZIONE
DOLCE.




Ped.

THEME.
VIVACE.



Dotce.



Calando.



Ped.

ALLEGRO.

VAR. I.

The musical score is written for piano in 3/4 time. It consists of two variations, each with a grand staff (treble and bass clef).

VAR. I. ALLEGRO.

The first system of Variation I begins with a treble staff containing a melodic line with slurs and a bass staff with a simple accompaniment. The first measure of the treble staff has a '1' above it and an 'x' above the first note. The dynamic is *p* (piano). The second system continues the melody, with a *Cres.* (crescendo) marking and a *pp* (pianissimo) dynamic. The third system features a *Cres.* marking and the word 'cen' (crescendo) written below the treble staff, followed by 'do.' and a *f* (forte) dynamic. The fourth system is marked *Calando.* (ritardando) and *p*. The fifth system has a *Cres.* marking. The variation concludes with a double bar line.

BRILLANTE. VAR. II.

The second system of Variation II begins with a treble staff containing a melodic line with slurs and a bass staff with a simple accompaniment. The dynamic is *f* (forte). The variation concludes with a double bar line.

First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music is in 2/4 time. The first staff ends with a double bar line and the word "FINE." written above it. The second staff begins with a piano (*p*) dynamic marking. The third staff contains a *Cres.* (Crescendo) marking, followed by a forte (*f*) dynamic marking, and concludes with a *Da Capo.* instruction and a repeat sign.

ANDANTINO.
VAR. III.

Second system of musical notation, consisting of two staves. The top staff is in treble clef, and the bottom is in bass clef. The music is in 4/4 time. The tempo is marked "ANDANTINO." and the variation is labeled "VAR. III." The first staff has a *Dolce.* (Dolce) marking, and the second staff has an *Espressivo.* (Espressivo) marking.

Third system of musical notation, consisting of two staves. The top staff is in treble clef, and the bottom is in bass clef. The music is in 4/4 time. The melody in the top staff is characterized by eighth-note patterns.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef, and the bottom is in bass clef. The music is in 4/4 time. The first staff has a *Dim.* (Diminuendo) marking, and the second staff has a *ppp* (pianissimo) marking.



do. *f*

Dim. *p*

Cres. *do.*

loco. *Dolce.*

Più Presto. *pp*

Cres. *f* *p* *ff*

P 2

INVOCATION from KUH LAU's Opera, *Die Rauerberg*.

THE ENGLISH WORDS WRITTEN FOR THE HARMONICON
BY HELE TREVELLE.

1st Soprano. Lord of all that's pure and bright! Lord of Hea - ven,

2nd Soprano. Lord of all that's pure and bright! Lord of Hea - ven,

Basso. Lord of all that's pure and bright! Lord of Hea - ven,

ANDANTE.

air, and light! Let the wick - ed not suc - ceed, the wick - ed not suc - ceed,

air, and light! Let the wick - ed not suc - ceed, the wick - ed not suc - ceed,

air, and light! Let the wick - ed not suc - ceed, the wick - ed not suc - ceed,

Guard us from both harm and shame; We thy ser-vants suc-cour claim, In this dread-ful

Guard us from both harm and shame; We thy ser-vants suc-cour claim, In this dread-ful

Guard us from both harm and shame; We thy ser-vants suc-cour claim, In this dread-ful

hour, In this hour of need!

hour, In this hour of need!

hour, In this hour of need!

p Smor. Dol.

II.

Lord of earth, and of the sea!
 Lord of man, where'er he be!—
 Shield us from distress—despair;—
 Thou, who humblest mighty kings,
 Speed to us on Cherub's wings,
 And in pity hear our prayer!

SONG, "Constancy!"

THE POETRY BY SIR WALTER SCOTT, BART.

COMPOSED AND PRESENTED TO THE HARMONICON BY G. HOGARTH, ESQ.

ALLEGRO
NON TROPPO,
MA
RESOLUTO.

When the tem - pest's at the loud - est, On its

gale the ea - gle rides; When the o - cean rolls the proud - est, Through the

foam the sea - bird glides.

This system contains the first line of the song. The vocal melody is on a treble clef staff with a key signature of one flat (B-flat). The lyrics 'foam the sea - bird glides.' are written below the staff. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests.

When the tem-pest's at the loud - est, On its gale the ea - gle

This system contains the second line of the song. The vocal melody continues on the treble clef staff. The lyrics 'When the tem-pest's at the loud - est, On its gale the ea - gle' are written below. The piano accompaniment continues on the grand staff, featuring a steady eighth-note accompaniment in the right hand and a more active bass line.

rides; When the o - cean rolls the proud - est, Through the

This system contains the third line of the song. The vocal melody continues on the treble clef staff. The lyrics 'rides; When the o - cean rolls the proud - est, Through the' are written below. The piano accompaniment continues on the grand staff, with the right hand playing a series of chords and the left hand providing a rhythmic foundation.

foam the sea - bird glides, Through the foam the sea - bird

pp *mez.*

This system contains the fourth line of the song. The vocal melody continues on the treble clef staff. The lyrics 'foam the sea - bird glides, Through the foam the sea - bird' are written below. The piano accompaniment continues on the grand staff. Dynamic markings '*pp*' (pianissimo) and '*mez.*' (mezzo-forte) are present in the piano part.

glides, Through the foam the sea - bird glides, Through the

This system contains the first two lines of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal staff.

foam the sea - bird glides. All the rage of wind and

This system contains the third and fourth lines of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff.

sea Is sub - dued by con - stan - cy! by con - stan -

This system contains the fifth and sixth lines of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff.

Ad lib.
cy! by con - stan - cy!

Colla voce.
Colla voce

This system contains the seventh and eighth lines of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff. The system includes performance instructions: *Ad lib.* above the vocal staff and *Colla voce.* and *Colla voce* below the piano staves.

A D A G I O,

[ABRIDGED AND COMPRESSED FROM A MS. TRIO.]

COMPOSED AND PRESENTED TO THE HARMONICON BY JOHN THOMSON, ESQ.

The musical score is for a piece titled "Adagio" by John Thomson, Esq. It is presented as an abridged and compressed version of a manuscript trio. The score is in 3/4 time and consists of five systems of piano and violin parts. The piano part is written in the bass clef, and the violin part is in the treble clef. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like "pp", "f", "sf", and "Cres.".







MONODY,

'Dearest Ann, Dearest Ann!'

THE WORDS BY R. FITZGERALD, ESQ.; COMPOSED AND PRESENTED TO THE HARMONICON
BY JOHN DANIEL, OF MONTROSE, (LATE OF ABERDEEN.)

**LENTO
CON
EXPRES.**

Expres.

f p pp p mf Marcato. p

pp

piangecole.

pp

1. Thou com'st to me in dreams, Dear-est Ann, dear-est Ann! And my brok-en spir-it deems, Dear-est Ann! I
2. Thou art far a-way from me, Dear-est Ann, dear-est Ann! And I would I were with thee, Dear-est Ann! For in

p

pp

see thee in the night, 'Midst ce-lestial beings bright, In the realms of last-ing light, Dear-est Ann!
you-der world so fair, Where all good and bright things are, Thou art one a-mong them there, Dear-est Ann!

Mez. f p Dim.

8

MARCH,

COMPOSED FOR HER MAJESTY'S PRIVATE CONCERTS, NOW ARRANGED FOR THE PIANO-
FORTE AND PRESENTED TO THE HARMONICON, BY C. A. SEYMOUR,
LEADER OF HER MAJESTY'S PRIVATE BAND.

TEMPO DI
MARCIA.

1st. 2nd.

f *p* *fz* *p* *f* *fz* *p* *f*

A musical score for a march, consisting of six systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'Cre - cen - do.' are written below the final system.

fz *p* *f* *p*

f

ff *p* *f*

p

Cre - cen - do.

This musical score is for a march in G major, 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a piano (*p*) and *Legato.* marking. The second system features a forte (*f*) marking. The fifth system also includes a forte (*f*) marking. The sixth system contains both piano (*p*) and forte (*f*) markings. The piece concludes with a final chord in the bass staff.

p *Legato.*

f

f

p *f*

A musical score for a march, consisting of six systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system features fortissimo (*fz*) and piano (*p*) dynamics. The third system is marked piano (*p*). The fourth system includes a forte (*f*) dynamic. The fifth system ends with a fortissimo (*sf*) dynamic. The sixth system concludes with a piano (*p*) dynamic and a final chord. The score is written in a clear, legible style with standard musical notation.

B A L L A D,

' I Love Thee!'

COMPOSED BY A. P. HEINRICH;—THE POETRY BY T. HOOD, ESQ.

ANDANTINO,
QUASI
ALLEGRETTO
MODERATO.

1. I love thee! I love - thee! Is
2. I love thee! I love - thee! Is
3. I love thee! I love - thee! Thy

all that I can say, It is my vi - sion in the night, - - My
ev - er on my tongue; In all my proud - est, proud-est po - e - sy That
bright and ha - zel glance— The mel-low lute - - - up-on thy lips - - - Whose

dream-ing in the day;
cho - rus still is sung:
ten - der tones en - trance—

The ve - ry
It is the
But most,

Ritard. *ad lib.*

ech-o of my heart, The bless - ing when I pray! I
ver-dict of my eyes, A - midst the gay and young. I
dear heart of hearts, Thy proofs that still these words en - hance. I

Colla voce.

love thee! I love - - thee! Is all that I can say. Is
love thee! I love - - thee! A thou-sand maids a - mong, A
love thee! I love - - thee! What - ev - er be thy chance, What

all that I can say.
thou-sand thou-sand maids a - mong.
ev - er ev - er be thy - chance.

p

R 2

W A L T Z,

COMPOSED BY G. C. KULENKAMP, (OF HALBERSTADT.)

The musical score is written for piano in 3/4 time, featuring a key signature of two sharps (F# and C#). It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo hairpin. The third system features a forte (*f*) dynamic and a fortissimo (*fz*) marking. The fourth system includes a piano (*p*) dynamic, a *Dol.* (Dolce) marking, and a *Ped.* (Pedal) instruction. The fifth system includes a *Ped.* instruction and a *Dol.* marking. The score is marked with an asterisk (*) at the end of the fourth and fifth systems. The overall structure is a waltz, characterized by its 3/4 time signature and the alternating bass and treble lines.

Musical score for Waltz "Kulenkamp" by Kulenkamp, page 109. The score is in 3/4 time, key of D major, and consists of six systems of piano and left-hand parts.

The first system shows a piano introduction with a *Cres.* (crescendo) and a *p* (piano) dynamic.

The second system includes a *L. II.* (Second Ending) section with a *f* (forte) dynamic and *Ped.* (pedal) markings.

The third system is marked *TRIO.* and *Lusingando* (lusingando), with a 3/4 time signature and a *Cres.* (crescendo).

The fourth system features a *fz* (forzando) marking and a *f* (forte) dynamic.

The fifth system includes a *p* (piano) dynamic and a *p* (piano) marking.

The sixth system concludes with a *Decresc.* (decrescendo) and a *WALTZ D.C.* (Da Capo) instruction.

THE BALLADE, ' Jadis régnait,' in MEYERBEER'S Opera,
Robert le Diable,

ARRANGED FOR THE PIANO-PORTE, BY ADOLPHE ADAM.

(See Review.)

ALLEGRETTO
 MOLTO
 MODERATO.

pp

ppp

Ped.

Leggiero.

Cres.

ff *pp*

pp *p*

f *pp*

sf *pp*

f *pp*

f *pp*

The musical score is arranged in six systems, each containing a treble and bass staff. The notation is as follows:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of chords.
- System 2:** Similar to System 1, with a melodic line in the treble and chords in the bass.
- System 3:** Treble staff continues the melodic line. Bass staff has chords. A *Cres.* (Crescendo) marking is placed above the bass staff.
- System 4:** Treble staff continues the melodic line. Bass staff has chords. A *Dim.* (Diminuendo) marking is placed above the bass staff.
- System 5:** Treble staff continues the melodic line. Bass staff has chords. The key signature changes to two flats (Bb, Eb).
- System 6:** Treble staff continues the melodic line. Bass staff has chords. The key signature remains two flats (Bb, Eb).

The musical score is arranged in six systems, each with a piano (left) and vocal (right) staff. The piano part features a steady accompaniment of chords and moving lines, while the vocal part consists of a melodic line with various ornaments and phrasing. The score includes several dynamic markings: *loco.* (lento) above the vocal staff in the fifth system, *Cres.* (Crescendo) above the piano staff in the fifth system, and *ff* (fortissimo) above the piano staff in the sixth system. A *Ped.* (Pedal) marking is located below the piano staff in the sixth system. A double asterisk **** is placed below the piano staff in the sixth system, indicating a repeat or a specific performance instruction. The score concludes with a final chord in the piano staff.

SONG, 'The Gipsy Queen.'

THE WORDS BY W. T. MONCRIEFF, ESQ.; THE MUSIC BY S. NELSON.

From 'SONGS OF THE GIPSIES.' (See Review.)

Maclzel's
Metronome.
♩ = 96

ALLEGRETTO
CON
SPIRITO.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'ALLEGRETTO CON SPIRITO' and 'Maclzel's Metronome. ♩ = 96'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part enters with a melody of eighth notes. The score includes dynamic markings such as *f* (forte), *Cres.* (crescendo), *ff* (fortissimo), *p* (piano), and *f* (forte). There are also performance instructions like 'Gva' (glissando) and 'loco'. The lyrics are: 'Oh! 'tis I am the Gip - sy Queen! And, where is there Queen! like me, That can re - vel up - on - the green, In'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more varied bass line in the left hand.

Oh! 'tis I am the Gip - sy Queen! And, where is there Queen! like

me, That can re - vel up - on - the green, In

bound - less li - ber - ty? What, though my cheek be brown, And

f *ff* *p* *Cres.*

wild my ra - ven hair, A red cloth hood my crown, And my

mf *f* *p* *Cres.*

seep - tre the wand I bear? A red cloth hood my crown, And my

p *Cres.* *Dim.* *mf*

Ritard. *Tempo 1mo.*

seep - tre the wand I bear? Oh! 'tis I am the Gip - sy Queen! And,

Cres. *Ritard.* *f* *p*

where is there Queen like me, That can re-vel up-on the green, - - In

bound-less li-ber-ty? In bound-less li-ber-ty?

Cres. *p* *Cres.* *mf*

f *ff* *f*

Cres. *Cres.*

Sva *loco.* *ff*

FROM

BEETHOVEN'S OPERA, *FIDELIO*.

THE OVERTURE.

ALLEGRO.

*Adagio.**Allegro.**Adagio.**Ped.** *Ped.**Ped.** *Ped.*

Ped. *do. ff* *p*

Allegro. *Cres.*

p *p Dol.*

Cres. *cen*

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#). The first system includes a pedaling instruction (*Ped.*) and dynamic markings *do. ff* and *p*. The second system continues the melodic and harmonic development. The third system marks the beginning of the *Allegro.* section with a *Cres.* marking. The fourth system features a *p* dynamic and a *p Dol.* marking. The fifth and sixth systems show further melodic lines with *Cres.* and *cen* markings. The notation includes various musical symbols such as notes, rests, and slurs.

do. *f*

sf sf sf sf

sf p

p

Ten. Ten.

Cres - cen - - - do. f

THE OVERTURE.

This musical score is for the Overture, page 120. It is written for piano and features a variety of dynamic markings and articulations. The score is organized into six systems, each with a grand staff (treble and bass clef). The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 2/4 based on the note values. The dynamics range from *ff* (fortissimo) to *p* (piano), with frequent use of *sf* (sforzando) and *f* (forte). The score includes many slurs, ties, and accents, suggesting a complex and expressive piece. The notation is clear and professional, typical of a published musical score.

ff

sf sf sf sf sf sf sf sf

sf sf sf sf p f p f p f p f

p f p f p f p f

f p

Dol.

p

musical score for piano accompaniment, consisting of six systems of grand staves (treble and bass clefs). The key signature is D major (two sharps). The score includes various musical notations such as beamed sixteenth notes, slurs, and dynamic markings: *p* (piano), *Dol.* (Dolce), *Cres.* (Crescendo), and *f* (forte).

This musical score is for the Overture of an opera, featuring piano accompaniment and vocal parts. The music is written in G major (one sharp) and 2/4 time. The piano part consists of a grand staff with treble and bass clefs. The vocal parts include a Tenor (Ten.) and a Chorus (Cen.).

The score is divided into six systems:

- System 1:** Piano introduction. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.
- System 2:** Continuation of the piano introduction. The right hand features a more active melodic line. Dynamics include *sf* (sforzando) in the right hand.
- System 3:** Introduction of the vocal parts. The Tenor enters with a melodic line, and the piano accompaniment continues. Dynamics include *sf* in the piano part. First and second endings are marked for the vocal line.
- System 4:** The vocal parts continue their melodic lines. The piano accompaniment provides a steady harmonic support. Dynamics include *p* (piano) in the piano part.
- System 5:** Further development of the vocal and piano parts. The Tenor part is prominent. Dynamics include *p* in the piano part.
- System 6:** The final system on the page. It includes the vocal parts and the piano accompaniment. Dynamics include *Cen* (Cen) in the piano part.

do. *ff*

sf sf

sf fs sf sf sf sf sf p f p f

*p p f Ped. **

*Ped. * p f p f pp f*

p f

THE OVERTURE.

Adagio.

ff sf Ped. Dol. p Dol.

Dol.

Preslo.

f

sf p

The musical score is written for piano and organ. It begins with a grand staff (treble and bass clef) and includes a separate organ part. The tempo is marked *Adagio.* The piano part features a series of chords and moving lines, with dynamics ranging from *ff* (fortissimo) to *p* (piano). The organ part provides harmonic support, often playing sustained chords. The score includes various articulations such as slurs, ties, and accents. A *Ped.* (pedal) marking is present, indicating a change in the organ's registration. The tempo changes to *Preslo.* (Presto) in the lower section. The score concludes with a final chord marked *sf* (sforzando).

Musical score for "THE OVERTURE." The score is written for piano and features six systems of music. The key signature is D major (two sharps). The notation includes treble and bass staves joined by a brace.

The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. A *Cres.* (Crescendo) marking is present above the bass staff.

The second system includes a *Bis.* (Bis) marking above the treble staff. The bass staff has the markings *cen* (crescendo) and *do. Sempre più forte.* (do. Always more and more forte).

The third system features *sf* (sforzando) markings in the bass staff.

The fourth system continues with *sf* markings in the bass staff.

The fifth system is marked *In Sves* (In Sves) below the bass staff.

The sixth system includes *sf* markings in the bass staff and a *Sva. loco.* (Sustained, ad libitum) marking above the treble staff.

The seventh system features a *Bis.* marking above the treble staff, *sf* and *ff Ped.* (fortissimo Pedal) markings in the bass staff, and an asterisk (*) above the treble staff.

A R I A,

“Se ’lver.” (“O! wär ich schon.”)

MARCELLINE.

ANDANTE
CON MOTO.

Se' lver, se' lver mi

di - - ce il cor, Fra bre - ve sa - - rò tu - - a; Se -

guir l'im-pul - so or - mai d'a-mor Fia sol - - la leg - ge

p *f* *p* *Cres.* *sf* *p* *Cres.* *p*

First system of musical notation. The vocal line (treble clef) begins with the lyrics "su - a." followed by a rest, then "Ah! si che an - cor deb -". The piano accompaniment (grand staff) features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamic markings include *Dol.* (Dolce) and *p* (piano).

Second system of musical notation. The vocal line continues with the lyrics "bo il de - sir Per po - co den - tro al sen so - pir; O - hime!". The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active line in the right hand.

Third system of musical notation. The vocal line has the lyrics "Cru - del tar - dan - za!" followed by a rest, then "Ma". The piano accompaniment features a dramatic shift in dynamics, marked with *pp* (pianissimo) and *f Cres.* (forte crescendo).

Fourth system of musical notation. The vocal line has the lyrics "per - chè mi pal - pi - ta il cor? Ma per - chè mi pal -". The piano accompaniment is marked with *fp* (fortissimo) and includes the instruction *Poco più All?* (Poco più Allegro?). The system concludes with a *p* (piano) marking.

First system of musical notation. The vocal line (treble clef) contains the lyrics: "pi - ta il cor? Deh! vie-ni a so - ste - ner - mi an - cor, Ca - ra spe -". The piano accompaniment (grand staff) includes dynamic markings: *Cres.*, *p*, *Cres.*, and *sf*.

Second system of musical notation. The vocal line continues with: "raa - za. Per - chè, per - chè pal - pi - ta il". The piano accompaniment includes the marking *Dol.* (Dolce).

Third system of musical notation. The vocal line continues with: "cor? Per - chè, per - che pal - pi - ta il cor? Deh! vie-ni a sos-te-ner-mi an -". The piano accompaniment includes the marking *Cres.* and *f*.

Fourth system of musical notation. The vocal line concludes with: "cor, Ca - ra spe - ran - za.". The piano accompaniment includes the markings *sf/p*, *Cres.*, and *f*.

QUARTET, IN CANONE,

“ Il cor, e la mia fe.” (“ *Mir ist so Wunderbar.*”)

ANDANTE
SOSTENUTO.

Sempre p *Cres.* *mf*

MARCELLINE.

p

Il cor, e la mia fe Or-mai sa-ra-n per-te. Fi-

- de-lìo, il cor mel di-ce, - - - Con-te sa-rò fe-li-ce. Il cor, e

LEONORE.

Al-li-mè! mi dà sua

Cres. *mf*

la mia fe - - Or-mai sa - ran per te. Or-mai sa - ran per te. Fi -

fe! Oh Ciel! ri-cor - - ro a te. De - stin trop-p'in fe -

Cres.

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, and the bottom staff is a piano accompaniment. The lyrics are written below the vocal staff.

delio, il cor mel di-ce, Conte sa-rò fe - li - - ce. Il cor, e la mia fe - - - -

li-ce - - Pre-ve - - do in quel che di - - ce. Ahimè! mi -

Ritocco.

Poi - chè gli dai la

mf *p*

This system contains the second two staves of the musical score. It includes a repeat sign and a piano section marked *mf* and *p*. The lyrics continue below the vocal staff.

Or-mai sa-ran, or-mai sa-ran per te. Fi - de - - lio, il cor mel'
 dà mi dà sua fe. Ahimè! mi dà, mi dà sua fe! O Ciel! ri-corro a
 fe. Min ca - ra, e-gli è per te. Con

The first system of the musical score features four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are in Italian, expressing a plea for faith and love. The piano part includes a continuous eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

dì - - - ce, Sa-rò fe - li - - ce. Il cor mel di - ce, Con-te sa-rò fe -
 te. De - - stin tropp'in - - - fe - - li - ce Pre-vedo in quel che
 lui sa - rai fe - - li - ce - - - - Lo spe - - - ro, il cuor mel

Cres. *mf* *p*

The second system continues the musical piece. It maintains the same instrumental and vocal structure. The lyrics continue the narrative of faith and destiny. The piano accompaniment features dynamic markings: *Cres.* (Crescendo), *mf* (mezzo-forte), and *p* (piano), indicating changes in volume and intensity throughout the system.

li - - ce. Il cor, e la mia fe, Or-mai sa-ran per-

di - - ce Ahì - mè! mi dà sua fe - - - - - mi dà sua

JAQUINO.

Tra-dir co - si la fe! Mau -

di - - ce. Poi che gli dai la tu - a fe,

te. Il cor, il cor mel di - - - - - ce, mel di - - - - -

fe! O ciel! ri-corro a te. Ahì - mè! mi dà sua fe! De - stin trapp'in-fe -

- car mi sen - to, ahì - mè! Or - mai sarò in - - - fe -

si, sì, mia ca - ra egli è per te Mia cara, egli è per te. Con

Cres.

ce, sa-rò fe-li-ce Conte sa-rò -- fe- li - - ce, Il
 li - ce trop-p'in-fe-li-ce Prevedo in quel cho di - - ce Ah! -
 li - ce, - - Il cor, il cor mel di - ce. Tradir co-sì la
 lui sa - rai fe - li-ce, Lo spero, il cor mel di - - - ce, Poi -

mf *p*

cor, e la mia fe! - - - Or -
 mè! mi dà sua fe! - - - O -
 fe! Man-car mi sento, ah-mè! - - - Tra-dir co-sì la
 - chè gli dai la fe! - - - Mia

Cres.

mai - sa - ran - per te. Il -

Ciel! - ri - cor - - - ro a te.

fe! Man-car mi sento, ahi - mè! Tra-dir co - sì la - fe! Man-car mi sento, ahi -

ca - - - ra e gli è per te. Poi -

f

cor, e la - mia fe, Or -

Ahi-mè! mi dà - sua fe,

mè! - - - - - Man-car mi sento, ahi - mè! Tra-dir co - sì la fe! Man-car mi sento, ahi -

chè gli dà la fe, Mia

mai sa - ran per te sa - ran sa -

Ahi - mè mi dà sua fe! O Ciel! ri -

mè! - - - - Man-car mi sento, ahi - mè! Co - sì tra -

ca - - - ra e - gli è per te E -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'mai sa - ran per te sa - ran sa -'. The second vocal part enters with 'Ahi - mè mi dà sua fe! O Ciel! ri -'. The third vocal part has a long rest followed by 'mè! - - - - Man-car mi sento, ahi - mè! Co - sì tra -'. The fourth vocal part has a long rest followed by 'ca - - - ra e - gli è per te E -'. The piano accompaniment consists of a treble and bass staff with a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

ran - - - per te, *f* sì, per te.

cor - - - ro a te, *f* O Ciel! ri-corro a te.

dir - - - la fe! Man-car mi sen - to, ahi - mè!

gli è - - - per te, *f* sì, per te.

The second system continues the vocal and piano parts. The first vocal part has a long rest followed by 'ran - - - per te, *f* sì, per te.'. The second vocal part has a long rest followed by 'cor - - - ro a te, *f* O Ciel! ri-corro a te.'. The third vocal part has a long rest followed by 'dir - - - la fe! Man-car mi sen - to, ahi - mè!'. The fourth vocal part has a long rest followed by 'gli è - - - per te, *f* sì, per te.'. The piano accompaniment continues with the same melody, featuring dynamic markings *Decres.*, *pp*, and *ff*.

A R I A,

“ O tu, la cui dolce possanza,”—(“ *Komm Hoffnung.*”)

[This Aria is written by the Composer in Two-Four time, and marked *Adagio*: to simplify the notation, it is now given in Four-Crotchet time; the movement *Andante*.]

ANDANTE,
APPAS-
SIONATO.

Cres.

LEONORE.

O tu, la cui dolce pos - san - za Or mi sos -

Cres. p

tiên - cu - ra spe - ran - za, Il cor da

te - vi - go - te a - vrà, Si, si, vi - gor a - vrà. Con-

p *Cres.*

for - te - rai la mia còs-ta-za, A-mor mi gui - de - rà - - - -

mf *p*

si, Mi guide - rà - - - -

3

First system of musical notation. The vocal line (treble clef) is in G major (one sharp) and 4/4 time. The lyrics are: "mi gui - de - rà. Tu con for-ti mia co-". The piano accompaniment (grand staff) features a flowing eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* (piano), *Dol.* (dolce), and *Cres.* (crescendo).

Second system of musical notation. The vocal line continues with the lyrics: "stan - za A - mor mi gui - de". The piano accompaniment continues with the same flowing pattern. Dynamics include *p* (piano) and *sf* (sforzando).

Third system of musical notation. The vocal line concludes with the lyrics: "rà Il cor da te ca - ra spe-". The piano accompaniment continues with the same flowing pattern. Dynamics include *sf* (sforzando).

ran-za Il cor - da te vi-go-re a - vrà Con - for - te - rai la mai co-

p Cres. f fs p

stan - za la mia co - stan-za A - mor

- a - mor mi gui-de - rà mi gui - de - rà.

p

DUET,

“O Padre,”—(“*O! säumen wir nun länger nicht.*”)

IN THE FINALE TO THE FIRST ACT.

LEONORE.

Co - rag - gio in cor mi na-sce or su; Al mio do - ver mi

Rocco.

Co - rag - gio al - fi - ne in co-re hai tu? Or su, mio fi - gli - an -

ANDANTE.

gui - da or tu. Co - rag - gio in cor mi na-sce or su, Al

diam - ne or su. Co - rag - gio al - fi - ne in co-re hai tu? Or

mio do - ver mi gui - da or tu, Al mio do - ver mi
 su, mio fi - glio an-diam-ne or su Co - rag - gio al - fi - ne in
Cres. a poco a poco.

gui - da or tu, Si, mi gui - da or
 cor hai tu? Mio fi - glio an-
 tu, Al mio do - ver - - mi gui - - da or tu.
 diam, Or su, mio fi - - glio an diam - - ne or su.

f

A R I A,

“Della vita,” (“*In des Lebens.*”)

ADAGIO
CANTABILE.



FLORESTAN.

Del - la vi - ta in sull' au - ro - ra, Perdo, oi-

p

Cres.

The first vocal line is in 3/4 time, key of B-flat major. The melody is simple and expressive. The piano accompaniment continues with a similar rhythmic pattern, marked *p* (piano) and *Cres.* (crescendo).

mè! la li - - ber - tà. Un tal pre-mio dun - que o-

sf

Cres.

The second vocal line continues the melody. The piano accompaniment features a more active bass line with sixteenth notes, marked *sf* (sforzando) and *Cres.* (crescendo).

no - ra Mia fe - del sin - ce - ri - tà?

f *p* *sf*

The final vocal line concludes the phrase. The piano accompaniment features a more active bass line with sixteenth notes, marked *f* (forte), *p* (piano), and *sf* (sforzando).

Ma che prò con tai la - men - ti? Sen - za spe - me è'l mio do - lor;

p *Cres.* *p* *Dol.*

So - lo al - le - via i miei tor - men - ti L'in - no - cen - za del mio

Cres. *Dim.*

cor. Sa - lo, so - lo al - le - via i miei tor - men - ti L'in - no -

p *Cres.* *Dol.*

cen - za L'in - no - cen - za del mio cor.

p *Cres.*

M A R C H,

IN THE FIRST ACT.

VIVACE.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'VIVACE'. The score consists of six systems, each with a treble and bass staff. The bass staff includes pedal markings ('ped.') and asterisks (*) indicating specific points. Dynamics include *f* (forte), *p* (piano), *ff* (fortissimo), *mez.* (mezzo-forte), *crec.* (crescendo), and *fp* (fortissimo-piano). Articulation includes 'loco.' and 'In octaves'. The score concludes with a double bar line and repeat dots.

NOTTURNINO, "A Thought at Twilight,"

FOR THE PIANO-FORTE.

COMPOSED AND PRESENTED TO THE HARMONICON, BY FREDERICK W. HORNCastle.

ALLEGRETTO,
CON
GRAZIA.

tr

Basso marcato.

ten. f

f

sf

sf

3

sf sf

8va loco.

Dim. Ritenuto Pianiss. Ped.

a Tempo. *

tr

Dim. L. H. ppp ppp tr Ped.

“ Questo è il fin.”

The Finale to the Last Act of *Don Giovanni*,

(ALWAYS OMITTED ON THE ITALIAN STAGE.)

ARRANGED FOR THE PIANO-FORTE.

ALLEGRO
MAESTOSO.

Presto.

ff *Ped.* ** p*

tr *f*

sf *sf*

tr *f*

tr

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff, connected by a brace on the left. The key signature is one sharp (F#).

- System 1:** The treble staff begins with a trill (tr) on a quarter note. The bass staff has a trill (tr) on a quarter note. Dynamics include *f* and *p*.
- System 2:** The treble staff has a trill (tr) on a quarter note. The bass staff has a trill (tr) on a quarter note. Dynamics include *f* and *p*. A *Ped.* marking is present.
- System 3:** The treble staff has a trill (tr) on a quarter note. The bass staff has a trill (tr) on a quarter note. Dynamics include *f* and *p*.
- System 4:** The treble staff has a trill (tr) on a quarter note. The bass staff has a trill (tr) on a quarter note. Dynamics include *f* and *p*. A *Ped.* marking is present.
- System 5:** The treble staff has a trill (tr) on a quarter note. The bass staff has a trill (tr) on a quarter note. Dynamics include *f* and *p*.
- System 6:** The treble staff has a trill (tr) on a quarter note. The bass staff has a trill (tr) on a quarter note. Dynamics include *f* and *p*.

This musical score is for the piece "Questo e il fin" by Wolfgang Amadeus Mozart. It is written for piano and features a variety of dynamics and musical ornaments. The score is organized into six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The dynamics range from piano (*p*) to forte (*f*). Trills (*tr*) are used as ornaments in several measures, particularly in the right hand. The piece concludes with a final chord in the bass clef.

The score consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The dynamics range from piano (*p*) to forte (*f*). Trills (*tr*) are used as ornaments in several measures, particularly in the right hand. The piece concludes with a final chord in the bass clef.

This musical score is for a piano piece by Wolfgang Amadeus Mozart, titled "QUESTO E IL FIN". The page is numbered 151. The music is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (f, p). The piece concludes with a double bar line and repeat signs.

The first system begins with a treble staff containing a few notes and a bass staff with a forte (f) dynamic marking. The second system continues the melody in the treble staff with a series of eighth notes. The third system features a trill (tr) in the treble staff. The fourth system includes a piano (p) dynamic marking. The fifth system shows a trill (tr) in the treble staff. The sixth system concludes the piece with a double bar line and repeat signs.

WALTZ AND TRIO,

COMPOSED FOR THE HARMONICON, BY G. HOGARTH, ESQ.

ALLEGRO.

p

mf

f

p

FINE.

TRIO.

Musical score for "WALTZ AND TRIO,—HOGARTH." The score is in 3/4 time, key of B-flat major (two flats). It consists of six systems of piano and bass staves. The first system is marked "TRIO." and includes dynamics *pp* and *mf*. The second system has *pp*. The third system has *f*. The fourth system has *p*. The fifth system has *pp*. The sixth system has *f* and ends with "Da Capo al Fine."

TRIUMPHAL MARCH,

In the Tragedy of *Tarpeja*,

COMPOSED BY BEETHOVEN.

MAESTOSO.

Ped. *

p

poco *a*

Cres *cen* *do.*

poco. *f.* *ff* *Ped.* *

s *s*

gva

In Sves.

loco. *lmo.* *2do.* *3*

Ped. *

p *3*

s *s* *s* *p*

f *p* *f*
f *ff*
fff
Sav. *loco.* *Sva.*
sf *sf* *loco.* *fp*
Ped.

ROMANZA,

“ Amor soave,” from the Opera of *Fedra*,

COMPOSED BY THE RIGHT HON^{BLE} LORD BURGHESSE,

And. And. And.

Dolce, con espressione.

LARGHETTO.

p

A - mor so - a - ve

ff *p*

spir - to del Cielo, Vie - ni ti sup - pli - co, vie - ni con

me. Non sen - to ar - do - re, non sen - to ge - lo,

p

In me lau-gui-da, in me lau-gui-da è an-cor, è an - cor la fe.

Tut - to è in me lan - guò - - - re e

ge - lo, O mio bel an - ge - lo, sen - za di te.

sen - za - di te. sen - za - di te.

BALLAD,

“ 'Tis sweet to see.”

THE WORDS BY JAMES HOGG, ESQ.:—THE MUSIC BY G. B. HULLMAN.

MODERATO.

"Tis sweet to see the

open - ing flower Spread its fair ho - som, Spread its fair ho - som

to the sun, 'Tis sweet to hear in ver-nal bower, The

thrush's ear-liest hymn be-gun. The thrush - - -

ear - - - liest ear-liest hymn be-gun.

But sweet-er far the

pray-er that wing's The tear from maid-en's, from maid-en's beam-ing beam-ing

eye, And sweet-er far the hymn that sings In grate-ful, ho-ly

ex-ta-sy, In grate-ful, ho-ly, ho-ly

ex-ta-sy.

Rall.

OVERTURE TO *IPHIGENIA IN AULIS*,

(AS PERFORMED AT THE PHILHARMONIC CONCERTS,)

COMPOSED BY GLUCK.

ANDANTE
SOSTENUTO.

The musical score is written for piano and violin. It begins with the tempo marking "ANDANTE SOSTENUTO." and the key signature of one flat (B-flat). The score is divided into five systems. The first system shows the piano part with dynamics *p*, *f*, and *p*, and a trill (*tr*) in the violin part. The second system shows the piano part with dynamics *mf* and *mf*. The third system shows the piano part with dynamics *p*, *p*, and *ff*, and a rallentando (*Rall.*) and allargando (*Alle-*) in the violin part. The fourth system shows the piano part with dynamics *gro.*, *Ten.*, *Ten.*, and *Ten.*, and a fortissimo (*sfz*) in the violin part. The fifth system shows the piano part with dynamics *Ten.* and *sfz*.

Musical score for the Overture to *IPHIGENIA IN AULIS* by GLUCK. The score is written for piano (piano) and consists of six systems of music. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings (e.g., *f* for forte). The score is in G major and 2/4 time. The first system shows a piano introduction with a treble staff playing a melody of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody with a more active bass line. The third system features a more complex treble melody with some triplets. The fourth system has a treble melody with a key signature change to one sharp (F#) and a more active bass line. The fifth system shows a treble melody with a key signature change to two sharps (D major) and a bass line with chords. The sixth system concludes with a treble melody featuring trills (*tr*) and a final bass line marked with a forte (*f*) dynamic.

The musical score is written for a grand staff, consisting of a treble clef and a bass clef. It is a piano accompaniment for the Overture to Iphigenia in Aulis by Gluck. The score is divided into six systems. The first system begins with a forte (ff) dynamic. The second system continues with a forte (f) dynamic. The third system features a piano (fp) dynamic. The fourth, fifth, and sixth systems continue the melodic and harmonic development. The score includes various musical notations such as notes, rests, and dynamic markings.

This page contains the musical score for the Overture to Iphigenia in Aulis by Gluck, page 164. The score is written for piano and features six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by flowing, melodic lines in the right hand and harmonic support in the left hand. The first system shows a melodic phrase in the right hand and a steady accompaniment in the left. The second system continues this theme, with a crescendo marking 'Cres.' appearing in the right hand. The third system introduces a forte dynamic 'f' and features more complex rhythmic patterns. The fourth system maintains the forte dynamic and shows a continuation of the melodic and harmonic development. The fifth system marks a change with a fortissimo 'ff' dynamic and more intense rhythmic activity. The sixth system concludes with a piano 'p' dynamic, showing a softer, more melodic passage. The score is printed in black ink on a white background, with standard musical notation including notes, rests, and dynamic markings.

Cres.

f

ff

p

musical score for the Overture to Iphigenia in Aulis by Gluck, page 165. The score consists of six systems of piano accompaniment, each with a treble and bass staff joined by a brace. The music is in G major and 3/4 time. The first system features a melodic line in the treble with grace notes and a harmonic accompaniment in the bass. The second system continues the melodic development with trills. The third system includes a forte (*f*) dynamic marking and trills. The fourth system features a mezzo-forte (*fz*) dynamic marking and a more active bass line. The fifth system continues the rhythmic pattern. The sixth system concludes with a final melodic flourish in the treble and a sustained bass line.

This musical score is for the Overture to *Iphigenia in Aulis* by Wolfgang Amadeus Gluck. It is a piano accompaniment for a string quartet, consisting of six systems of two staves each (treble and bass clef). The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#), and the tempo is marked 'Allegretto'. The score includes a trill (tr) in the final system. The notation is clear and well-preserved, with some minor staining visible on the paper.

This musical score is for the Overture to Iphigenia in Aulis by Wolfgang Amadeus Gluck. It is a piano arrangement, likely for a grand piano, consisting of six systems of music. Each system is written for two staves: a treble staff and a bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score begins with a forte (*fz*) dynamic. The first system shows a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic accompaniment in the left hand. The second system continues this texture. The third system features a change in the right-hand melody, with more sustained notes and some triplets. The fourth system introduces a new dynamic, *sf* (sforzando), and features a prominent triplet in the right hand. The fifth and sixth systems continue the development of the themes, with the right hand often playing sixteenth-note patterns and the left hand providing a steady accompaniment. The score concludes with a final cadence in the sixth system.

The musical score is written for piano and bass. It consists of six systems of music. The first system begins with a piano (p) dynamic. The second system features a forte (f) dynamic. The third system is marked with a forte (f) dynamic. The fourth system includes markings for fortissimo (ff), fortissimo-zwischenspiel (fz), and fortissimo (f). The fifth system is marked with fortissimo-zwischenspiel (fz) and forte (f). The sixth system begins with fortissimo (ff) and concludes with a double bar line and the word "FINE." in the right margin. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, as well as articulation marks like slurs and accents.

AIR BY WEBER,

WITH TWO VARIATIONS BY JEROME PAYER.

ALLEGRETTO

p *Dot.*

Cres. *mf*

p *Cres.* *Decres.*

Cres. *mf*

1re Var. *f* *Ped.* * *Ped.* * *p* *Ped.* *





CHANSONNETTE,

“ Qu'on a d'mal pour se faire aimer ! ”

MUSIQUE DE CHARLES PLANTADE.

[From the ALBUM LYRIQUE, for 1832.]

$\text{♩} = 116$

ANDANTINO.

p

J'a-vois ju - ré d'être vo - la - ge, Mais in - fi - dèle à mon ser-

Mez. f

ment, Je suis, des gar - çons du vil - la - ge, Le plus dis-crèt, le plus con-

tant. Pour Jean-nette en - vain je sou - pi - re, Près d'el - le j'ai beau m'en - flâ-

mer, El - le se rit de mon mar - ty - re: Qu'on a

d'mal pour se-faire ai - mer, qu'on a d'mal pour se faire ai - mer!

II.

Si, chaque matin dès l'aurore,
 Je cours pour la surprendre aux champs :
 Le soir hélas ! j'y suis encore,
 Et l'écho seul redit mes chants.
 Si j'approche de sa chaumière,
 J'entends la porte se fermer !
 Je me morfonds la nuit entière !
 Qu'on a d'mal pour se faire aimer. (Bis.)

III.

Pour prix de mon ardeur fidèle,
 Et pour comble de son dédain !
 On dit que bientôt la cruelle,
 A Lucas va donner sa main,
 Ce qu'est Lucas je veux le taire,
 Pourtant il a su la charmer :
 Moi j'essayai tout pour lui plaire !
 Que fit-il pour se faire aimer? (Bis.)

SONG,

“ Oh had I ne'er believed thee.”

THE WORDS BY W. CLIFT, ESQ.:

THE MUSIC COMPOSED AND PRESENTED TO THE HARMONICON BY JAMES WILKINSON.

ANDANTE.

Oh ! had I ne'er be-

lieved thee, But doubt-ed ev'-ry smile, Thou hadst not then de-ceived me With

Dot.

hopes but to be - guile. Those flow'rs that once de - light - ed, Now yield their sweets in

vain:— The bud of love once blight - ed, Ne'er can bloom a-

fz *p*

p

gain! Oh had I ne'er be - lieved thee, But doubt - ed ev' - ry

Dim.

smile, Thou hadst not then de - ceived me With hopes but to be-

p

p

guile.

Dol. *ppp*

TWO MAZURKAS,

From the *Zauber-Rose*. (Magic Rose.)

No. 1

1.
2.

TRIO.

1.
2.

FIN.

First system of musical notation for the first Mazurka, measures 1-4. The key signature is one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. A piano (*p*) dynamic marking is present in measure 4.

Second system of musical notation for the first Mazurka, measures 5-8. The key signature is one flat. The system concludes with the instruction "D. C." (Da Capo).

Third system of musical notation for the second Mazurka, measures 1-8. The key signature is two sharps (F# and C#). The time signature is 3/8. The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *mf* (mezzo-forte) and *Ped.* (pedal). Measure 8 contains an asterisk (*).

Fourth system of musical notation for the second Mazurka, measures 9-16. The system includes first and second endings, marked "1^o" and "2^o". The word "FINE." appears under the first ending. Dynamics include *p* (piano) and *f* (forte). Measure 16 contains an asterisk (*).

Fifth system of musical notation for the second Mazurka, measures 17-24. The system includes first and second endings, marked "1^o" and "2^o". The word "TRIO." appears above the second ending. The key signature changes to one sharp (F#) and the time signature to 3/8. Dynamics include *Ped.* (pedal), *Dol.* (dolce), and *Ped.* (pedal). Measure 24 contains an asterisk (*).

Sixth system of musical notation for the second Mazurka, measures 25-32. The system includes first and second endings, marked "1^o" and "2^o". Dynamics include *Ped.* (pedal), *f* (forte), and *D. C.* (Da Capo). Measure 32 contains an asterisk (*).

THE FORRESTERRES' GLEE,

COMPOSED FOR THE HARMONICON, BY JOHN HILLS, ESQ.

ALTO
And TENOR,
(an 8ve lower.)

BASSO.

'Tis plea-sant to rove in the mer-rie moon-lighte, While

'Tis plea-sant to rove in the mer-rie moon-lighte, While

Calando.

mor-tals a snor-ing be; And to quaffe our nutte browne

mor-tals a snor-ing be; And to quaffe our nutte browne

beer so brighte, Alle un-der the grene-wood tree. Erle,

beer so brighte, Alle un-der the grene-wood tree. Erle,

no-ble, and knighte, in court-lie hall Do kepe their re-vel-

no-ble, and knighte, in court-lie hall, Do kepe their re-vel-

rie, But we, mid the roar of the moun - tain stream, Alle

un - der the grene - wood tree. 'Tis plea - sant to see the red sun sink

In the wave so mer - ri - lie, so mer - ri - lie, And to

watch the starres in the blue heav'ns wink, And to watch the starres in the

blue heav'n's wink, As we sit 'neath the grene-wood tree. Then ye whom gloo-mie

blue heav'n's wink, As we sit 'neath the grene-wood tree. Then ye whom gloo-mie

cares op-press, Full soon will your sor - rows flee, On - lie

cares op-press, Full soon will your sor - rows flee, On - lie

come and par - take of our mer - rie chere, Alle un - der the grene-wood

come and par - take of our mer - rie chere, Alle un - der the grene-wood

tree,— the grene - wood tree, the grene - wood, the grene-wood tree.

tree,— the grene - wood tree, the grene - wood, the grene-wood tree.

OVERTURE TO *GLI AMOR MARINARI*,

COMPOSED BY WEIGL.

ALLEGRO.

f Ped. * Ped. *

p

f *p*

f *p*

f *p*

f *p*

f *p*

The musical score is for the piece 'Crea' by Franz Liszt, from the 'Die Lorelei' cycle. It is written for piano and voice. The score is in G major (one sharp) and 3/4 time. The piano part is written for both hands, and the voice part is written for a single voice. The score is divided into five systems. The first system shows the piano introduction. The second system shows the voice entering with the word 'Crea'. The third system shows the voice singing 'een do.' with a forte (f) dynamic. The fourth system shows the piano playing a series of chords with a forte (f) dynamic. The fifth system shows the piano playing a series of chords with a forte (f) dynamic.

The first system of musical notation features a treble and bass staff. The treble staff begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, marked with a piano (*p*) dynamic and an asterisk. The bass staff provides a harmonic accompaniment with chords and single notes, marked with a *Ped.* (pedal) instruction.

The second system continues the musical piece. The treble staff shows a melodic line with various note values, while the bass staff maintains a steady accompaniment. The dynamics remain consistent with the first system.

The third system introduces dynamic markings. The treble staff has a crescendo (*Cres.*) leading to a forte (*f*) section, followed by a piano (*p*) section. The bass staff continues the accompaniment.

The fourth system shows a continuation of the melodic and harmonic themes. The treble staff features a more active melodic line, and the bass staff provides a solid foundation.

The fifth system includes a crescendo (*Cres.*) and a forte (*f*) marking. The treble staff has a melodic line that ends with a double bar line and repeat signs. The bass staff continues the accompaniment.

The sixth system concludes the page. The treble staff features a melodic line with a final cadence, marked with a double bar line and repeat signs. The bass staff provides a concluding accompaniment.

The musical score is written for piano and features six systems of music. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The piano part begins with a forte (*f*) dynamic. The treble clef part features a series of eighth notes and a final sixteenth-note flourish.

System 2: The piano part continues with a melodic line. The treble clef part has a series of eighth notes and a final sixteenth-note flourish.

System 3: The piano part features a series of eighth notes. The treble clef part has a series of eighth notes and a final sixteenth-note flourish. The piano part includes a piano (*p*) dynamic marking.

System 4: The piano part features a series of eighth notes. The treble clef part has a series of eighth notes and a final sixteenth-note flourish.

System 5: The piano part features a series of eighth notes. The treble clef part has a series of eighth notes and a final sixteenth-note flourish. The piano part includes a piano (*p*) dynamic marking.

System 6: The piano part features a series of eighth notes. The treble clef part has a series of eighth notes and a final sixteenth-note flourish. The piano part includes a piano (*p*) dynamic marking.

The score includes first and second endings, marked "1ma." and "2da." respectively, in the fifth system.



This musical score is for the Overture to *Gli Amori Marinari* by Franz Weigl. It consists of six systems of piano accompaniment, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a forte (*f*) dynamic. The first system shows a melodic line in the treble and a more active bass line. The second system continues this pattern. The third system features a prominent treble melody. The fourth system introduces a change in texture with chords in the treble and a more active bass line, marked with *ff* and *f* dynamics. The fifth system continues with a similar texture. The sixth system concludes the page with a *Ped.* (pedal) marking and a final chord in the treble.

f

ff *ff* *f*

Ped.

MINUET AND TRIO,

COMPOSED AND PRESENTED TO THE HARMONICON BY EDWIN J. NIELSON.

VIVACE.

The musical score is written for Harmonicon and consists of five systems of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "VIVACE." The dynamics range from piano (*p*) to fortissimo (*f*). The score includes various musical notations such as slurs, accents, and dynamic markings like "Cres", "cen", "do.", "mf", "f", "Dim.", and "Macato."

First system of musical notation. The treble staff begins with a whole note chord, followed by a series of eighth and sixteenth notes. The bass staff features a melodic line with a 'do.' marking and a 'mf' dynamic. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation. The treble staff continues the melodic line with a 'f' dynamic. The bass staff features a series of chords and a melodic line. The key signature and time signature remain the same.

Third system of musical notation. The treble staff begins with a 'ff' dynamic, followed by a 'p' dynamic. The bass staff features a series of chords and a melodic line. A 'Crescen-' marking is present. The key signature and time signature remain the same.

Fourth system of musical notation. The treble staff features a 'gva.' marking and a 'ff' dynamic. The bass staff features a series of chords and a melodic line. A 'do.' marking is present. The key signature and time signature remain the same.

Fifth system of musical notation. The treble staff begins with a 'Dolcissimo e legato.' marking and a 'p' dynamic. The bass staff features a series of chords and a melodic line. The key signature and time signature remain the same.

Sixth system of musical notation. The treble staff features a series of chords and a melodic line. The bass staff features a series of chords and a melodic line. The key signature and time signature remain the same.

p

mf *p* *Stacc.*

Legato. *mf*

ff *p* *Dolcissimo.*

mf

sf Minuet D. C.

SONG,

"I would not that the world should know."

COMPOSED FOR THIS WORK, BY JOHN LODGE, ESQ.

THE WORDS BY MRS. JAMIESON,

FROM THE DIARY OF AN ENNUIE.

ANDANTE

I would not that the world should

know How deep with-in my pant-ing heart, A thou-sand warm-er feel-ings glow, Than word or

look could e'er im-part. I would not

that the world should guess At aught be-yond this out-ward show; What hap-py dreams in sec-ret

This system contains the first two staves of music. The vocal line is in G major, 4/4 time, with a key signature of one flat. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

bliss— What burn-ing tears in sec-ret flow—What burn-ing tears in sec-ret flow. And let them

This system continues the musical piece. The vocal melody remains in G major. The piano accompaniment includes a dynamic marking of *f* (forte) in the left hand.

deem me cold or vain; Oh there is one who thinks not so! In one de-vo-ted heart I

This system continues the musical piece. The vocal melody remains in G major. The piano accompaniment includes a dynamic marking of *f* (forte) in the left hand.

Cres.
reign, And what is all the rest be-low?

Cres.

This system concludes the musical piece. The vocal melody remains in G major. The piano accompaniment includes a dynamic marking of *Cres.* (Crescendo) in the left hand.

RONDO PASTORALE,

POUR LE PIANO-FORTE.

COMPOSÉ PAR LOUIS BERGER.

ALLEGRO
MODERATO.

Ped. *p*

Ped. *

Ped. *f*

Ped.

p *Ped.* *

MINOR.

* Con duolo.

Ped.

MAGGIORE.

Ped.

Ped.

Ped.

Ped.

Ped.

MINORE.

mf *p*

Molto Legato.

The musical score is arranged in six systems, each with a piano (p) part on the left and a violin (v) part on the right. The key signature has one sharp (F#), and the time signature is 3/4.

- System 1:** The piano part begins with a melody marked *mf* (mezzo-forte) and *p* (piano). The violin part has a melodic line with a *>* (accent) marking.
- System 2:** The piano part features two first endings, labeled **I.** and **II.**, each marked with a repeat sign. The violin part continues with a melodic line.
- System 3:** The piano part has a melodic line with a *f* (forte) dynamic. The violin part has a melodic line with a *f* dynamic.
- System 4:** The piano part has a melodic line with a *f* dynamic. The violin part has a melodic line with a *f* dynamic. A *Ped.* (pedal) marking is present in the piano part.
- System 5:** The piano part has a melodic line with a *f* dynamic. The violin part has a melodic line with a *f* dynamic. A *Dimin.* (diminuendo) marking is present in the violin part.
- System 6:** The piano part has a melodic line with a *f* dynamic. The violin part has a melodic line with a *f* dynamic. A *Perdendosi* (fading away) marking is present in the violin part. The piano part ends with a *Ped.* marking and a *pp* (pianissimo) dynamic.

SERENADE,

COMPOSED BY MRS. P. MILLARD:—THE WORDS BY SIR WALTER SCOTT, BART.,

From his Novel, THE PIRATE.

ANDANTE.

p

Love wakes and weeps, While beau-ty sleeps!

Oh! for mu-sic's soft - est num-bers! To prompt a theme For beau-ty's dream,

pp

8 8 8

Soft as the pil - low of her slum-bers. Through groves of palm, Sigh

pp

gales of balm, Fire-flies on the air are wheel-ing, While through the gloom Comes

soft per-fume, The dis-tant beds of flowers re-veal-ing. O wake and live! No

dream can give A sha-dow'd bliss the real ex-cel-ling; No long-er sleep, From

lat-tice peep, And list the tale that Love is tell-ing.

pp

“T'abbraccio! ti stringo!” from the Opera of *Ciro in Babilonia*,

COMPOSED BY ROSSINI.

ANDANTE

p

CIRO.

T'ab-brac - cio, ti

mf

p

strin - go, Mio te - ne-ro fi - - glio, Pian - to sul ci - glio, Col

ba - - ci d'a mor; Col pian - to sul ci - glio, Col ba - ci d'a-

mor. Tab - brac - cio, ti strin - go, Col

pian - to sul ci - gio, - Col ba - - - ci d'a - mor.

Quel san - gue, che un gior - no, Nel sen - ti ver -

sa - i, Tu pur spar - ge - rai - - Dal mi - se - ro cor, - Tu

pur spar - ge - ra - i - Dal mi - se - ro cor. Tab-

brac - cio, ti strin - go, Tu pur ver - se - ra - i, - Il -

san - gue dal cor, - Dal - mi - se - ro cor, - dal -

mi - se - ro cor, dal mi - se - ro cor.

NOCTURNE,

201

COMPOSÉ PAR JULES ANDRÉ, (OF OFFENBACH.)

Con molto espressione e sentimento.

POCO ADAGIO.

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is two flats (B-flat major). The time signature is 3/8. The tempo is marked 'POCO ADAGIO.' and the mood is 'Con molto espressione e sentimento.' The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'Dol.'.

p Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. *

Dol. *Cres.*

p Ped. *



Ped. *Ritard.* * *Ped.* *a Tempo.*

Cres.

Ped. Dim.

2112

CONTREDANSE,

From the Ballet of *Zeila, ou le Tambour Ecossais*,

COMPOSED BY LINDPAINTNER.

ALLEGRO
VIVACE
ASSAI.

The musical score is written for piano and bass. It begins with a treble and bass staff system. The first system includes the tempo marking 'ALLEGRO VIVACE ASSAI.' and a forte dynamic 'ff'. The second system features a piano 'Ped.' marking and asterisks indicating specific measures. The third system includes a piano 'p' marking. The fourth system is marked 'loco.' in the bass staff. The fifth system includes a forte 'ff' marking and a 'FINE.' marking in the bass staff. The sixth system continues the piece with various musical notations. The seventh system concludes the piece with a forte 'ff' marking.

Sva

First system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. Bass staff has a key signature of two sharps (F# and C#) and a common time signature. Dynamics: *p* (piano) in the bass staff, *ffz* (fortissimo) in the treble staff. The system ends with a double bar line and a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. Bass staff has a key signature of two sharps (F# and C#) and a common time signature. Dynamics: *pp* (pianissimo) in the bass staff, *ffz* (fortissimo) in the treble staff. The system ends with a double bar line and a repeat sign.

Dal Segno
al Fine.

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. Bass staff has a key signature of two sharps (F# and C#) and a common time signature. Dynamics: *p* (piano) in the bass staff. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. Bass staff has a key signature of two sharps (F# and C#) and a common time signature. Dynamics: *p* (piano) in the bass staff. The system ends with a double bar line and a repeat sign.

Dal Segno
al Fine.

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. Bass staff has a key signature of two sharps (F# and C#) and a common time signature. Dynamics: *p* (piano) in the bass staff. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. Bass staff has a key signature of two sharps (F# and C#) and a common time signature. Dynamics: *p* (piano) in the bass staff. The system ends with a double bar line and a repeat sign.

ff

Ped. *

Ped. *

p

Poco a poco Cres.

cen *do.*

ff

ff

Sva.

loco.

Ped.

FINE.

S O N G,

“ 'Tis sweet, my Love, to stray.”

WRITTEN AND COMPOSED FOR THE HARMONICON, BY GEORGE HOGARTH, ESQ.

ANDANTE.

'Tis sweet, my love, to stray - - With thee, when day is o'er, And
Let o - thers seek for plea - sures Whom thought-less fol - ly calls To

take our tran - quil way - - A - long the ai - lent shore; When
tread in ai - ry mea - sures, Through gai - ly light - ed halls; Give

on each tower and tree - The pla - cid moon-beams sleep, And
me at clos - ing day - A joy all joys be - fore, With

bright thee, - the my love, to stray A - long the si - lent shore. Lies 'neath yon dus - ky steep. A -

'neath yon dus - ky steep. Lies 'neath yon dus - ky steep. And bright thee, my love, to long the si - lent shore. A - long the si - lent shore. With thee, my love, to

sea - Lies 'neath yon dus - ky steep. stray - A long the si - lent shore.

pp

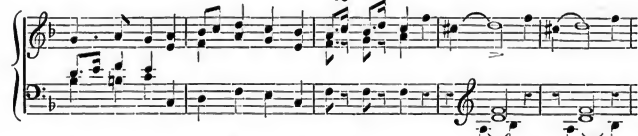
ROMANCE,

COMPOSED AND PRESENTED TO THE HARMONICON, BY JOHN THOMSON, ESQ.

ANDANTE.

The musical score is written for piano and consists of five systems of music. The first system is marked 'ANDANTE.' and features a melody in the right hand and a supporting accompaniment in the left hand. The second system includes a 'Rall.' (Ritardando) marking. The third system continues the melodic development. The fourth system features more complex melodic lines. The fifth system concludes the piece with a final cadence.

Musical score for Romance by Thomson, page 211. The score consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system includes a *Marcato.* instruction. The second system includes *sf* (sforzando) markings. The third system includes *sf*, *pp* (pianissimo), and *f* (forte) markings. The fourth system includes an *8va* marking in the bass staff. The fifth system includes a *pp* marking. The sixth system continues the piano accompaniment.



This page contains six systems of musical notation for a piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The first system features a complex, flowing melody in the treble with many beamed sixteenth and thirty-second notes, while the bass provides a steady accompaniment. The second system continues this melodic line with some chromatic movement. The third system shows a more active bass line with frequent chords and moving lines. The fourth system introduces dynamic markings, including a forte 'f' and a piano 'p', and features a more complex harmonic structure with some chromaticism. The fifth system continues with a mix of melodic and harmonic textures, including slurs and dynamic markings like 'f' and 'p'. The sixth system concludes the page with a final cadence, featuring a prominent bass line and a melodic line that resolves to a final chord.

S E R E N A D E,

COMPOSED FOR THE HARMONICON, BY R. A. WALLIS.

A N D A N T E.

*Pia è sempre legati.**fz*

1st. Sleep on, sleep on in si-lence
2nd. Sleep on, and may that ho-ly

sleep power How sweet, how sweet, would be my num-bers, Oh,
Who looks, who looks on an - gels sleep-ing, In

La - dy, could their sweet-ness steep Thy soul in soft - er slum-bers!
 this lone, sad, and si - lent hour, Still have thee in their keep-ing! 8va.

Larghetto.
loco. 3rd. May all thy dreams be

mf *Pia e ritard.* *pp* FINE. *Larghetto.*

A tempo con espres.
 light and fair As love and bliss can make them! And oh! if I their

fz *A tempo con espres.*

vi - sions share, For worlds I would not break them! Sleep, &c.

LA BATELIÈRE DE LOWERTZ,

MÉLODIE HELVÉTIQUE.

PAROLES ET MUSIQUE DE FIORENTIO GEVERARDI.

[From the ALBUM LYRIQUE, for 1832.]

$\text{♩} = 92$

ANDANTINO.

Sur cette onde a - zu - ré - e Lors - que ma nef trace un sil -

lon lé - ger ; D'où peut naî - tre, jeune é - tran - ger, Le trouble où ton âme est li -

vré - e ? Ah ! c'est l'a mour, Qui, sur ces flots où ton doux chant me gui - de,

Fil - le ti - mide, En mon sein se fait jour ! Vo - gue, ma na -

cel - le; Sois tou-jours à ton lac fi - dè - le: Belle Helvé - ti - e, douce pa-trie, A toi ma

vie et mes n - mours !

Cres. *Dolce.*

II.
Sur cette onde azurée,
Qui réfléchit l'image de nos bois,
Étranger, laisse errer ma voix :
Songe aux filles de ta contrée.
Ah ! sur mes sens,
Leurs doux attraits n'auront jamais l'empire
De ton sourire,
De tes tendres accents !—Vogue, &c. &c.

III.
Sur cette onde azurée,
J'ai pour tous biens ma barque et mes chansons :
Saux troupeaux, sans or ni moissons,
Par toi puis-je être préférée ?
Ah ! si tu veux,
De nos cités la splendeur mollesce,
Et la richesse,
Vont sourire à tes vœux !—Vogue, &c. &c.

IV.
Sur cette onde azurée,
Quand vient le soir, du chasseur de chamois,
A mon tour écoutant la voix,
Je vogue, au rivage attirée.
Pour m'attendrir,
Des vains périls qu'il affronte son courage
Il peut l'image
Mais je te vois frémir !—Vogue, &c. &c.

CANZONETTA BUFFA,

A DUE VOCI, IN CANONE;

MUSICA DEL DOTTOR CARLO BURNEY:—POESIA DEL ABATE METASTASIO.

ALLEGRO

Ad un ri - so ad un oc - chia - ta, un ri - so, Ad un ri - so, ad

un oc - chia - ta, raf - fi - na - ta a ques - to seg - no, raf - fi - un oc - chia - ta, un ri so,

na - ta a ques - to se - gno dī, che serba il suo con - te - gno la più un oc - chia - ta, raf - fi - na - ta a ques - to se - gno raf - fi -

rus-ti-ca bel-tà, più rus-ti-ca

na-ta a questo segno di, che serba il suo con-te-gno la più rus-ti-ca bel-tà, più

la più rus-ti-ca bel-tà. Che sa-rus-ti-ca la più rus-ti-ca bel-tà.

ria, se mi ve-des-se, pas-seg-giar su ques-to sti-le, Che sa-ria se mi ve-des-se, pas-seg-giar su ques-to sti-le, che sa-ri-a, che

non di-cess-e, non di-cess-e: che non di-ces-se:
che sa-ri-a, che non di-cess-e, non di-ces-se

Quest'è un uom di qua-li-tà? un uom di qua-li-
che non di-ces-se - Quest'è un uom di qua-li-tà? un

tà, di qua-li-tà, di qua-li-tà, di qua-li-tà, un uom di qua-li
uom di qua-li-tà, di qua-li-tà, di qua-li

tà, di qua-li-tà?
tà, di qua-li-tà, un uom di qua-li-tà, di qua-li-tà?

ROMANCE,

COMPOSED BY L. VON BEETHOVEN. FROM OP. 14.

ALLEGRETTO

f *p* *fz*

Cres. *fz*

fz

fz

fz *p* *p*

fz

Cres. *fz*

Cres. *p*

Cres. *fz*

fz *fz* *pl* *pp* *Cres.*

Maggiore. *p*



THE DRESDEN-BATHS COTILLON,

COMPOSED BY E. BOCHMANN.

p *f* *p* *f* *p*

f

f

ff *p*

f



THE NEW DRESDEN GALLOP-WALTZ,

COMPOSED BY E. BOCHMANN.



p

mf *Cres*

do. f

ff

First system of musical notation. The treble clef staff features a melody with eighth and sixteenth notes, including slurs and accents. The bass clef staff provides harmonic support with chords and single notes. The key signature has two sharps (F# and C#). The system concludes with a double bar line and the word "FINE." written above the staff. A dynamic marking of *p* (piano) is placed below the final measure.

Second system of musical notation. The treble clef staff continues the melody with slurs and accents. The bass clef staff continues the harmonic accompaniment. The system ends with a double bar line and a dynamic marking of *f* (forte) below the final measure.

Third system of musical notation. The treble clef staff includes first and second endings, indicated by bracketed lines with "1." and "2." above them. The bass clef staff continues the accompaniment. The system concludes with a double bar line and a dynamic marking of *p* (piano) below the final measure.

Fourth system of musical notation. The treble clef staff features a series of chords with dynamic markings of *Cres.* (Crescendo), *fp* (fortissimo piano), and *fp*. The bass clef staff continues the accompaniment. The system ends with a double bar line.

Fifth system of musical notation. The treble clef staff includes a key signature change to one sharp (F#) and features dynamic markings of *Cres.*, *fp*, and *Cres.*. The bass clef staff continues the accompaniment. The system concludes with a double bar line and the instruction "Da Capo." written below the staff.

T H E M A,

From CHERUBINI's *Deux Journées* ; with Two Variations,

BY F. KULAU.

THEMA.
—
ALLEGRO.

The musical score is written for piano and consists of five systems. Each system has a treble staff and a bass staff. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The first system begins with a treble staff containing a melody and a bass staff with a rhythmic accompaniment of eighth notes. The second system features a repeat sign in the treble staff. The third system continues the piece. The fourth system includes a piano (p) dynamic marking. The fifth system concludes the piece with a double bar line.

ANDANTE.

VAR. I.

VAR. II.

This musical score is for a piece titled "THEMA, WITH VARIATIONS,—KULAU." It is written for a grand piano (piano and forte) and consists of seven systems of music. The key signature is B-flat major (two flats). The first system features a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, marked *rf* (ritardando, forte). The bass staff has a simple harmonic accompaniment. The second system continues the melody in the treble staff, marked *f* (forte) and *sf* (sforzando). The third system shows a change in the treble staff, with a melody marked *fp* (fortissimo, piano). The fourth system features a treble staff with a melody marked *f* and a bass staff with a simple harmonic accompaniment. The fifth system shows a treble staff with a melody marked *Cres.* (crescendo) and *f*, and a bass staff with a simple harmonic accompaniment. The sixth system features a treble staff with a melody marked *f* and a bass staff with a simple harmonic accompaniment. The seventh system features a treble staff with a melody marked *f* and a bass staff with a simple harmonic accompaniment. The score concludes with a double bar line and a final chord in the bass staff.

A PORTUGUESE MODINHA,

COMPOSED BY GAGO DA CAMERA:—THE WORDS TRANSLATED FOR THIS WORK.

ALLEGRETTO.

1st verse. Those love - ly lips in vain, love, Would cold dis - dain ex-
 2nd verse. But tho' those witching eyes, love, Should frown-ing bid me

press: I ask them if they feign, love, They smil-ing an-swer— yes! Those
 go, I hear in thy dear sighs, love, A voice that whis-pers—no! But

2nd,
 yes! I ask them if they feign, - love, They smil-ing an-swer, yes!
 no! I hear in thy dear sighs, - love, A voice that whis-pers, no!

1st verse. 2nd verse.
 Yes! yes! yes! But no!
 No! no! no!

2 M 2

THE MARINER'S SONG,

COMPOSED FOR THE HARMONICON, BY W. McEWAN.

ALLEGRETTO
SCHERZANDO.

f *p* *f* *p* *sf* *p* *Cres* *cen* *do.* *p* *p*

Sing joy! Sing joy! as in

can-vas flight We skim the moun tain seas; Blithe o'er the clouds as the birds of

light, When they chaunt their ev'n-ing glees. The waves spring a-way from the bree-ze's lash, Like

Ral - lant - do. a Tempo.

shades of the summer sky, And wan-ton-ly fro-lic and gai-ly splash In their spor - - tive

ex - ta - ey. Sing joy! Sing joy! as in can-vas flight We skim the moun-tain

seas; Blithe o'er the clouds as the birds of light When they chaunt their even-ing glees.

II.

On the snow white steeds of the deep we ride,
 That so lightly, lightly prance,
 That sweep along with a conscious pride,
 And in glittering ranks advance.
 To the sound of music speed we on
 To the ocean's mighty band,
 To the breeze's tune keep unison,
 As though to a master's hand.
 Sing joy! &c.

S O N G,

“ O ! take me to yon sunny isle.”

THE WORDS BY ROBERT GILFILLAN:—THE MUSIC COMPOSED PURPOSELY FOR THE
HARMONICON, BY J. SATCHELL.

ADAGIO
PATETICO.

p *Cres.*

f *p* *mf* *p* *Cres.* *mf* *mf* *mf* *p*

O! take me to yon sun-ny isle that stands in For-tha's sea, - For

p *Cres.* *mf*

there, all lone-ly, I may weep, since tears my lot must be! The

mf *p* *Cres.* *mf* *p*

The musical score is written for voice and piano. It consists of three systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system shows the vocal line with lyrics 'ca - vern'd rocks a - lone shall hear my an - guish and my woe, But' and the piano accompaniment. The second system continues the vocal line with 'can their ec-hoes Ma - ry bring? Ah! no, no, no, no, no!' and the piano accompaniment. The third system shows the vocal line with lyrics 'I'll wander by the silent shore, or climb the rocky steep; And list to ocean murmuring the music of the deep; But, when the soft moon lights the waves in ev'ning's silver glow, Shall Mary meet me 'neath its light? Ah! no, no, no!' and the piano accompaniment. Dynamics include *p* (piano), *f* (forte), *Cres.* (crescendo), *mf* (mezzo-forte), and *pp* (pianissimo).

II.
I'll wander by the silent shore, or climb the rocky steep;
And list to ocean murmuring the music of the deep;
But, when the soft moon lights the waves in ev'ning's silver glow,
Shall Mary meet me 'neath its light? Ah! no, no, no!

III.
I'll speak of her to every flower, and lovely flowers are there,
They'll may be bow their heads and weep—for she, like them, was fair;
And every bird I'll teach a song, a plaintive song of woe,
But Mary cannot hear their strains? Ah! no, no, no!

IV.
Slow steals the sun adown the sky, as loth to part with day,
But airy morn, with carolling voice, shall wake him forth as gay;
Yet Mary's sun rose bright and fair, and now that sun is low,
Shall its fair beam e'er grace the morn? Ah! no, no, no!

V.
But I must shed the hidden tear, lest Mary mark my care,
The stifling groan may break my heart, but it shall rattle there!
I'll even feign the outward smile to hide my inward woe,
I would not have her weep in heaven? Ah! no, no, no!

BALLAD,

"O could to me"

WRITTEN BY THOMAS ATKINSON :—COMPOSED BY J. P. CLARKE.

[FROM THE WESTERN GARLAND. See Review.]

WITH
EXPRES-
SION.

O could to me, O could to me, Is now that heart o' thine, Ma-ry! Gin

it had e'er been tauld to me That thou wad'st ne'er be mine, Ma-ry: Tho'

pro-phet tongues wi' an-gel's truth The bit-ter words had spo-ken, I had na' then be-lieved them sooth—But
now I've mony a to-ken.

II.

O could to me, O could to me,
That ee's now haughty glancin',
As if my arms ne'er faulded thee,
In love's ain hour entrancin',
Close to this bosom's honest core,
Where thou wert mistress only!
Shall they encircle thee no more?
'No more,' cries Echo, lonely!

III.

O could to me, O could to me,
The mournfu' breezes sweep, Mary!
Frae off the shore, now wall'd to me
By ocean braid and deep, Mary!
Its waves and winds they waft me far
O'er leagues o' stranger sea, Mary!
Tho' saut and dark its waters are,
There's bitterer in my ee, Mary!

ARIETTA DA CAMERA,

COMPOSED BY MERCADANTE.

ANDANTE.

Au - re a - mi - che ah non spi - ra - te

per pie - tà d'I - re - ne a-man - te ca-re pian - te ah non tur-

na - te per pie - tà - - - per pie - tà - - - d'I - re - ne a-

1st. 2nd.

man - te, man - te og - ni fior che si co - lo - ri og - ni

fp

zef - fi - ro che spi - ri quan ti oh Di - o quan - ti so - spi - ri al mio

fp

cor han da co - star -

p *Cres.* *f* *Manc.*

Au - re a - mi che ah non spi - ra te,

8 8 8

per - - pie - tà - - d'I - re - - ne u - man - te. ca - re

fp *fp*

Rinf.

piano - - te ah non tor - na - - te co si

pre - - sto - - a ger - mo - gliar - - -

tr *fp*

co - si pre - - sto a - - ger - mo - gliar,

Detailed description: This is a musical score for a vocal piece with piano accompaniment. The score is written in G major (one sharp) and 2/4 time. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The lyrics are in Italian. The first system includes dynamic markings *fp* (fortissimo piano) on the piano part. The second system includes the marking *Rinf.* (Rinforzando). The third system includes a trill marking *tr* on the vocal line and *fp* on the piano part. The score ends with a double bar line.

